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NOTICE.

The next number of the CRITIC for January 1, 1855, will contain the Quarterly EDUCATIONAL SUPPLEMENT (being the third of these), devoted to the Educational Literature of the quarter, and written in the interests of the School.

Many thousands of this number of the CRITIC are circulated beyond the regular sale; and advertisements relating to Education, desired to be inserted, are requested to be forwarded as soon as possible.

TO CORRESPONDENTS.

DEGERANDO.—In reply to an interesting communication from an English lady at Berlin, the author of a recent article in THE CRITIC on Degerando's "Du Perfectionnement Moral" respectfully states that he cannot advise any one to attempt a translation of that beautiful book unless he is able himself to undertake the expense of printing it, or has made, before beginning to translate, an arrangement with some publisher. The author of the article deeply grieves that he cannot speak with more encouragement where earnestness and all other qualifications for a noble task seem so eminently combined.

THE CRITIC, London Literary Journal.

THE LITERARY WORLD:

ITS SAYINGS AND DOINGS.

WITH Parliament meeting out of season, important measures occupying the absorbed attention of the country, a fierce war raging in the East, and scarce a family that has not some nearer than a national tie to bind them to the fate of our armies, what hope is there for the still small voice of Literature? As has been often said before, and must be repeated again, in excuse for the paucity of literary news, the sympathies of the country are warlike, and not literary; and the only literature which can excite them is that which is intimately connected with, and springs out of, the war. While we are anticipating the treat to be afforded us by the books on the war to be written by the special correspondents, it is not at all unlikely that the career of these gentlemen, so far as their intimate inspection of the war is concerned, may come to an untimely end. The discoverer of Nineveh, who has been to Sebastopol himself, and therefore ought to know, at least what the feeling of the military authorities out there is upon the subject—Mr. LAYARD has announced that if the public is resolved to have the full particulars of the strategical movements of the army published in the journals, "they must be prepared for terrible losses, which would inevitably be the result;" in other words, they must be prepared for the consequences of playing with cards exposed to the enemy, whilst he keeps his hand veiled in the most impenetrable obscurity. The special correspondent of the *Times*, in his last dispatch, hints that the feeling of the army is the very reverse of friendly towards himself and brother reporters, and he promises greater mischief for the future. But it will be well if the mischief be not already done; in which case, no one will feel inclined to blame Lord RAGLAN if he should issue a general order expelling the correspondents from the camp. Speaking of Mr. LAYARD, it may be taken for something more than a vague report that he is preparing for the press his story of the war, so far as he enjoyed the opportunity of studying it.

Indirectly affecting our own literature, to which, by process of translation, they will doubtless speedily belong, it appears important to notice that the war-mania in France promises two invaluable additions to the *Littérature Napoléonienne*. The first is to be a complete edition of the works of the present Emperor, NAPOLEON III., prepared under his Imperial Majesty's immediate supervision. It is expected to fill four large octavo volumes, and to consist principally of essays and disquisitions upon political, social, and military topics, composed during the period of his obscurity. The second work exceeds even the first in importance, being no less than a collection of the *Correspondence of the Emperor Napoleon I.* To make this as complete as possible, a commission has been formed, under the superintendence of the present Emperor, charged with the duty of collecting the materials from all sources, private as well as public. The archives, libraries, and other public establishments, as well in France as in foreign countries, have already furnished valuable documents. A great number of families and individuals, amateurs and collectors of autographs, who possess portions of the correspondence, are also communicating with the commission. This work is to contain, not only the autograph and dictated letters of the Emperor, but also his proclamations, instructions, bulletins, reports, and even the notes which he wrote upon the margin of important papers submitted to him. As a history of the intimate existence of the man, such a collection will be invaluable, and will better serve for an analysis of his true character than all the treatises that could be written by observers, even the most acute. In mentioning these important works, and contemplating the contingency of their being translated into English, it may be again impressed upon the publishers that there is a lamentable want of good translating in our market. The race of competition has doubtless as much to do with this as anything else; and, in the eye of a publisher, a translation is a translation, whether it be executed at the rate of half-a-guinea or

ten guineas per sheet—only he prefers paying the former. So that the work is got through somehow, there seems to prevail a lamentable carelessness about the rest; and the consequence is, that the translations which swarm from the press are discreditable in execution, and destructive alike of the sense and the style of their originals. When shall we ever again see such a work as Sir THOMAS URQUHART'S wonderful translation of RABELAIS? To produce such a work requires the most profound and scholarly knowledge of both languages, and an elegant style of writing in the language of the translation, added to a thorough comprehension of the author. Nowadays publishers are satisfied if their hack-workman knows both languages: very imperfectly, and cannot write grammatically in either. As for comprehension of the author, that seems to be regarded as a luxury too expensive to be afforded, if not as a positive incumbrance. There are GEORGE SAND'S new memoirs, for instance. What perfect power of translation will they not require, to do them justice? and yet, judging by past experience, how vilely they are sure to be treated!

There can be no more convincing proof that the nation does not suffer the war-mania to absorb its interest in all mundane matters, than the fact that the Temperance orator, Mr. GOUGH, continues to attract crowded audiences to listen to his vehement Alcoholic. A man who plays upon one string, must play well to attract many. Mr. GOUGH has played upon one string for these last eighteen months, and the interest of the public in his performances increases rather than abates. We use the word "performances" not at all in an invidious sense, for we believe Mr. GOUGH to be perfectly sincere, in spite of the suspicion which attaches to a speculation in which the orator receives the income of an opera-singer for telling the faith that is in him; but we use it because no fitter one presents itself. We heard Mr. GOUGH the other evening, and the effect produced upon us was like that of an admirable dramatic representation. What other effect could be produced by a speech which required eighteen feet of platform for its delivery? The orator stamped, and stormed, and almost raved his energetic sentences, rolling forth a marvellous flood of the most musical words over the heads of his astonished auditory. He jumped about, carrying always to, and oftentimes beyond, the limits of the burlesque, the axiom of Demosthenes, that action is the chief requisite of the orator. When he referred to the donkey that kicked up its heels among the chickens, he kicked up his heels too, acting the donkey to the life. When he declared that he was ready to do battle against any defender of alcohol, he tucked up his wristbands, and squared away at imaginary opponents with considerable pugilistic science and goodwill. When he spoke of the drunkard, he imitated his rolling gait over the stage. Even when he invented a parable, he acted it out to the life, careless alike whether the action was dignified and manly, or pushed far beyond the verge of puerility. That this was done with the greatest art and the most exquisite tact cannot be denied—that is to say, tact displayed in the knowledge of human nature; for not one of these practical jokes missed fire; and whether the orator convulsed his audience with laughter at some childish piece of humour, such as few would have had the boldness to attempt, or whether he melted them to tears by a sudden action upon the tenderest chords of pathos, the experiment was always successful. Mr. GOUGH is not free from the common vice of his order, that of quoting cases to the point, the greater part of which are (to use a moderate expression) suspicious. One of these will illustrate our meaning. Mr. GOUGH knew of a "certain man," a reclaimed drunkard, one snatched from the brink of Gehenna; he had taken the pledge; prosperity smiled upon him, and he became the husband of a doting wife. This wife disapproved of the pledge, coaxed him, but with no avail. Soon, a clergyman visits him, to christen a child. After the ceremony, the clergyman calls for toddy. It is not forth coming, and the master of the house has to explain that he is an abstainer. The clergyman derides him, and drink is at length sent for. The clergyman mixes the fatal potion, and hands it to him. He drinks, and nine days afterwards dies a raving maniac. So infuriated was he with the one tumbler of toddy, that he never stirred from his chair until he had drunk two bottles of whiskey. And all this, told with a dramatic power of action and of words that struck terror into the hearts of the hearers, and forced conviction, in spite of the gross improbability of the story. In illustration of the same point, another story was told of "a certain man of genius," a "contributor to a great magazine," which, if it referred to Professor WILSON (and there was good reason to believe that it did), was flagrantly untrue. But, ever and anon, from amid this astounding cloud of fog and vapour, from this din of rabid vociferation, and grotesque wild gesticulation, there appeared glimpses of true beauty—passages of most musical oratory, such as might have charmed a senate, or held an Athenian populace in awe. Burning and shining through the flimsy covering of his claptrap, there came, ever and anon, the true fire of real genius; and one could not help feeling that Mr. GOUGH'S were lips which the "live coal" had touched, and no amount of cant or platitudes had sufficed to smother the inextinguishable spark.

Lectures are quite coming into fashion again, and instructors of real authority are taking them out of the hands of the threadbare sciolists who erewhile held possession of the platform, and roved about the country prepared to lecture upon anything, from the destinies of nations to the formation of a cockle-shell. Still it is not often that we hear of a poet lecturing about poets. Why this should not be is not clearly intelligible. The objections against it lie upon the surface, as—the danger lest his prejudice in favour of his own school should warp his judgment towards all others; the probability that the result of his inquiry will be to rank himself too high in the scale: these are common-place objections, which suggest themselves at once. But then it is permitted to us to believe in exalted natures which rise superior to such petty influences; and among such, we would find number all true poets. Moreover, it appears to us that, poetry being an art, those who have made it a study are in the best condition to reveal its mysteries; and nothing could be more illogical than to contend that the best critic of poetry is he who has the least of the poetical in his own composition. For some such reasons as these, the lecture delivered by Mr. ALEXANDER SMITH at the Mechanic's Institute, Falmouth, upon the Life and Genius of BURNS, is particularly interesting. It was a bold and admirably-composed lecture, full of pith and thought, although occasionally whimsical and eccentric. When, for example, Mr. SMITH says that "the countenances of the great men of any particular time have a family resemblance," and instances the celebrities of the reigns of ELIZABETH and ANNE, he either gives way to a love of paradox, or he enunciates a patent absurdity. A resemblance in mental tone, form of diction, cut of beard, style of doublet—all these are possible enough; and the resemblance in outward show caused by the mere sameness of fashion may create an idea of similarity; but that there was any real resemblance of features, is almost too preposterous to deserve serious examination. Was SHAKESPEARE like BEN JONSON? Was the outward favour of the courtly ADDISON ever confounded with the soldierly bluntness of DICK STEELE? To whom, of all his age, was SAM JOHNSON likened? Bring the question down to the present day, and let us ask Mr. SMITH whether he has ever been mistaken for ALFRED TENNYSON? But, to return: some of Mr. SMITH'S appreciations are undoubtedly very fine. What wit and judgment is there in this sentence upon the poetical dandies of Queen Anne: "Poetry was a sort of scented snuff, which they took daintily; they sipped it, like coffee, for its taste; they wore it, like a rapier, for its ornament and its point—and many of them used it like Tybalt, it was 'one, two, and the third in your bosom.'" Perhaps there is a little of the THACKERAY manner in this—a cramming in of quip and anti-thesis; but Mr. SMITH will file this down: in becoming less witty, he will be more instructive, and his lectures will form (when published, as of course they will be) a valuable addition to our critical literature. In parting with the subject, let us hope that Mr. SMITH'S prediction about Scotch song-writers may not be verified—that they "will be seen on earth no more." Surely he could falsify this, "an' he would."

There has been a slight mystification with respect to a post held by the late Mr. LOCKHART—that of Auditor to the Duchy of Cornwall. When Mr. LOCKHART died, it was thought that the post was vacant; but, upon inquiry, it turned out to be filled by an *ignotus* named BERTOLACCI. The question was immediately raised, Who is BERTOLACCI? and it has not yet been satisfactorily answered. It is not, however, very important to know, because the post is not essentially a literary one; and, as it appears upon inquiry that the duties are *nil*, it rests with the trustees of the Duchy to determine whether it ought not to be abolished.

What an age for discoveries this is! No sooner do we get over the first gasp of surprise at hearing of a tragedy by SHAKESPEARE, communicated through spirit mediums, than the antiquarians turn up "an unpublished novel by Sir WALTER SCOTT." This treasure has been found in Paris. It is entitled "Mosedun: a Tale of the Twelve Hundred and Ten," and is said to be verified by an autograph letter. The story is, that the manuscript was presented by Sir WALTER to a friend, with the understanding that, if ever it was published, it should appear only with his initials, as he did not think it quite worthy of his reputation. Noting the condition about initials as too flimsy for a practical brain like Sir WALTER'S, we may observe that the discovery follows suspiciously near to the death of Mr. LOCKHART, who would not have hesitated to expose, and wither with the lightning of his scorn, the slightest attempt to play off a hoax upon the memory of his father-in-law.

There is a very pretty little quarrel raging between the Rev. Mr. SHEEPSHANKS and Sir JAMES SOUTH, in which it is difficult to discover which side is the more bitter or more personal. Mr. SHEEPSHANKS complains of Sir JAMES SOUTH, that he has exaggerated a simple fraud upon the Custom-house into a charge of deliberate forgery. The reverend astronomer admits the fraud, which consisted in engraving an English maker's name upon a foreign instrument, for the purpose of evading the duty. Mr. SHEEPSHANKS declares that Sir JAMES "does not know a sine from a cosine,

and is not able to use a table of logarithms for the simplest computation." He asserts that he cannot even cross "the Asses' Bridge." These may be very harmless accusations against ordinary mortals, but are hard things to be said of an ex-President of the Astronomical Society. Mr. SHEEPSHANKS accounts for Sir JAMES's reputation thus: "He gave many dinners, boasted himself before ignorant people, abused his betters in the newspapers and in pamphlets, published the works of others as his own, and *physicked the wives and children of his acquaintance*;"—and very hard work too for any reputation. The irate SHEEPSHANKS promises that if he is provoked any more, and *thinks it worth while*, he will some day execute an analysis of Sir JAMES SOUTH's publications, giving his due to each contributor, and extending his list of *Southiana*. Poor Mr. BARBAGE, the inventor of the inscrutable Calculating Machine, comes in for a share of the above, as a friend of Sir JAMES SOUTH, and is described as a "*crotchety, impracticable, disappointed, cantankerous old fellow*."

The first number of *The Patriotic Fund Journal*, to which reference was made about a month ago, is advertised to appear to-morrow. Who the "authors of distinguished eminence" are, has not yet appeared; but it seems perfectly clear that it is a bookseller's speculative attempt to rear a property upon the foundation of a transitory manifestation of national feeling. The Barristers of the Inns of Court have issued an absurd circular, calling for contributions of dressing-gowns, slippers, and old pipes and tobacco for the benefit of the army in the Crimea. Setting aside the obvious silliness of the request, is not this an interference with the vested interests of the regular dealers in old clothes? In the same degree, is not the *Patriotic Fund Journal* an interference with the regular business of journalists? By-and-by we shall have shops all over the country, "the profits to be paid over to the Patriotic Fund." But, when the necessity for that fund is over, will not the promoters step in and carry on the business for their own benefit?

More changes are talked of in the world of journalism. The *Sunday Times* has or is about to change hands; and rumour says that the *Musical Transcript*, which has achieved quite a success in dramatic circles, is to be amalgamated with it in some way. The editorship of the *Daily News* is said to be filled up by Mr. DEANE, long connected with the staff. Manchester promises a daily paper, if it be not already launched. The venture is attempted by the proprietors of the *Manchester Examiner and Times*. During the war

time it is sure to succeed, and there is no reason why it should not live over into times of peace. The Liverpool experiment (*The Northern Daily Times*) is understood to be a success; and, if that town can support eleven papers (which is the fact), Manchester need not despair of a fifth.

So far as the book advertisements go, we have plenty of promises, but not much that is original. Among Messrs. HURST and BLACKETT's announcements, there is one of a cheap edition of "Pepys's Diary," much wanted. The literary Recorder for Hull, who appears to be in a state of literary activity, is putting forward two volumes of "Miscellanies, Critical, Imaginative, and Juridical," contributed to *Blackwood's Magazine*. He has been making no little talk lately for that memoir of Professor Wilson, in the last number of *Blackwood*. Speaking of *Blackwood*, we are glad to perceive that the popularity of the "Lays of the Scottish Cavaliers" does not fall away—an eighth edition being announced. The most attractive promise we have heard of is of an edition of ALFRED TENNYSON's collected poems, to be illustrated by EASTLAKE, MILLAIS, ROSSETTI, and other artists. What an *edition de luxe* that will be! Let us hope more success will attend it than fell to the share of OWEN JONES's splendid publications, some valuable remainders of which have been sold by auction during the past week.

Mr. BENTLEY announces a likely enough scheme for the issue of monthly series of standard and popular modern literature, in convenient and not expensive volumes. Among the list of works announced, we notice several, the reprints of which will be valuable; such as "Kaye's History of the War in Afghanistan" (now quite notorious, for having supplied the indictment against Sir Richard England); "Wright's England under the House of Hanover;" "Walpole's Letters;" "Mignet's Queen of Scots;" "Beckford's Italy;" and the "Diaries of the Earl of Malmesbury." Three very important qualities are promised in this series, namely, beautiful typography, superior paper, and elegant binding. L.

FREEDOM'S HEROES IN THE EAST.

BY JAMES PRITCHETT BIGG.

Fear stands 'mong the thrones of Kingdoms;
Startled Senates hold their breath;
For once more War's bloody banner
Tosses in a wind of Death
How is this, ye foes to warfare?
When will that glad time arrive,
When, amid earth's teeming bounties,
Man with man no more shall strive?

Glory to you, England's heroes,
And to ye, brave sons of France,
Who have touch'd the rocks of Alma
With the hues of old Romance!
Prayers attend you in your marches
To dispel yon Despot's charms;
And remember, Freedom's children,
Nations watch your lifted arms!

For ye fight for the down-trodden,
Beating back a host of slaves;
Honour tends your steps while living,
Glory flashes from your graves!
Soon, before your sweeping sword-arms,
And your quick-voiced cannon's roar,
We shall see the baffled Tyrant
Creeping inland from the shore.

Though ye left us strange to battles,
Ye have won a rare renown;
On your names there rests a halo,
On your heads the victor's crown.—
Onward march with arms triumphant,
Do what none but heroes can:
Europe had her eye upon you
While ye fought at Inkerman!

And the sun on Alma's morning
Felt on eyes that hail'd the light,
On long ranks of men, all eager
For the ardours of the fight.
And, as brave men go to battle,
They forget their distant friends,
For the crowd of foes before them
And the murmur that it sends.

And right well ye've borne the honours
Resting long on England's name;
And we read in your brave charges
That her might is still the same.
To the long list of her triumphs,
Which all nations leam'd to see,
Ye have sung the shining record
Of another victory!

But, at night, a wail of anguish
Went up from that hard-won plain,
As ye heard the plaint of heroes
That may never speak again.
On her way the moon seem'd sadden'd,
Lise pale Rachel, full of woe;
Oh! how white the light above you,
Oh! how red the ground below!

And we know how ye have suffer'd,
Though we cannot hear your prayers;—
Mourn not for your helpless kindred,
Love shall fill your vacant chairs!
We will tend your lonely widows,
They shall never ask for bread;
We will rear your orphan children,
We will love them in your stead!

Ulverston, Dec. 13.

ENGLISH LITERATURE.

BOOKS OF THE SEASON.

Tales of Flemish Life. By HENDRIK CONSCIENCE.
Edinburgh: Constable and Co.

We have placed this among the books of the season, although it forms one of Messrs. Constable's admirable "Miscellany of Foreign Literature," because it is peculiarly adapted for a Christmas book. Hendrik Conscience is the best modern painter of old Flemish life. In his pages are reproduced the very men and women, the self-same landscapes, the identical shops, parlours, inn-rooms, with the clean quaint furniture and adornments, which we see in the pictures of the old Dutch masters. But more frequently he tells us about his countrymen as they are now, the features of the past centuries softened and modified, but not wholly changed. He opens to us a world, of which we had known nothing before—the Flemish middle classes, of whom travellers learn no more than that they live in quaint houses, relics of past wealth, and move quietly about streets which have a ghostly aspect. But Hendrik Conscience opens those massive doors; takes us with him into the gilded and carved chambers; introduces us to the men and women, the girls and boys, who dwell there now; engages our human interest in their loves, their sorrows, their joys, their virtues, their passions, and their vices. As we read we forget that we are still in England. We live for the time with the Flemings. We close the book when we have read, and we feel that a new region has been opened to us, and that there is a spot upon the earth's face not far from us, which we traverse in almost every summer tour, where there is a people for whom our sympathies have been enlisted; and we shall look with a new curiosity at those fine old Flemish towns when next we visit them, and perhaps rest there for a

day or two, inspired by the memories of the delightful book before us—a book which is to be enjoyed most by the Christmas fire, and which should be read aloud to the family circle, whom it will entrance while it is heard and improve when it is remembered. This volume contains four charming stories—"The Recruit," "Mine Host Gansendonik," "Blind Rosa," and "The Poor Nobleman;" and we only regret that the many claims of the season upon our crowded columns prevent us from giving even one of the many passages we had marked for extract. But let the reader buy it on our recommendation, and he will thank us for having placed such a treasure in his hands.

The Story of the Peasant-boy Philosopher; or, "A Child gathering Pebbles on the Seashore." By HENRY MAYHEW. London: Bogue.

FERGUSON the astronomer began life as a shepherd-boy, and learned the first principles of natural philosophy while keeping sheep and improving the vacant hours with investigations of the laws of that nature which encompassed him with wonders and mysteries he felt the intensest longing to solve. Although without help of books, or any other teacher than his own observations and reflections, he mastered, with the help of rude carvings by his pocket-knife, the elements of natural philosophy, whence, as better opportunities for study offered, he advanced afterwards to a very high place in science, and became famous among the men of his generation. This is the true history which Mr. Mayhew has chosen to be the foundation in fact for a story that of itself needs little embellishment to be profoundly interesting. But Mr. Mayhew has the art of truthful tale-telling. He knows how to seize the most interesting incidents and to present them

in the most attractive form; and thus, with such elaborations and alterations as were permissible for the purpose of "pointing the moral," he has constructed a story of a shepherd-boy philosopher, and traced his progress from his first notes of natural things and discoveries of the very elements of science, up to his mastery of its profounder principles. Such a story, well-told, is peculiarly calculated to stimulate, by its examples, the desire for the acquisition of such knowledge; and in every youthful mind where the natural taste for it exists, the perusal of these pages will be sure to excite a strong desire to follow in the footsteps of the boy whose progress in discovery is here so minutely traced and so pleasantly told. It is the best gift-book of the season we have seen; and we recommend it most heartily to the notice of all our readers contemplating presents.

A Boy's Adventures in the Wilds of Australia; or, Herbert's Note-book. By WILLIAM HOWITT. London: Hall and Co.

WILLIAM HOWITT has here given the first instalment of his gatherings from the new world in the South Seas, in which he has been wandering for two years purposely to write about it for the edification of his country-folk at home, whose knowledge of the great Australian continent has hitherto been obtained from persons who visited it with other designs than authorship, and who, therefore, would not be likely to look at it so closely and curiously as a professional traveller, whose very business it was to observe and note whatever was noteworthy.

The *Boy's Adventures in Australia* is a real Christmas book, although written among the scenes described. It is not to be looked upon as Mr. Howitt's anticipated work upon Australia,

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Milton by We ha etching volume of art v "effect such e engravi in the poet's hue of and tha howeve are we there is that so Mr. Fos seen he What a table. annuals and per Christm will be for it en illustrat kindred preserv strong l equally for the

The Spo Calen Stran This is duced by wood en and of Ansdell, and oth

nor as a substitute for it. It gives us, indeed, a glimpse of the pleasure that is to come when the formal narrative shall be published; and all the descriptions here are doubtless strictly correct, and perhaps the adventures literally true. It is written much as a schoolboy would write, being a supposed diary of a lad accompanying his friends in Australian explorations. The style of the boy has been admirably preserved throughout; and if William Howitt's name had not appeared, we should certainly have given the credit of the production to some real Master Herbert; and we are not sure now that it is not partially the production of a youth who did accompany the author in his rambles. The illustrations are numerous, and serve to convey clear conceptions of scenes in Australian life; and altogether the season will not produce a more acceptable book.

The Rose and the Ring; or the History of Prince Giglio and Prince Bulbo. By Mr. M. A. TITMARCH. London: Smith, Elder, and Co.

A CHRISTMAS book by Thackeray!—hear it and be glad, all ye boys and girls who love a hearty laugh; and rejoice, ye parents and friends who desire to indulge the not unwholesome longing for a little fun, but would have it seasoned with a sound moral, which might remain after the flavour of the fun has passed away. *The Rose and the Ring* is termed a pantomime for great and small children. It was suggested in this wise. Last Christmas was spent by the author in a foreign city, where there were many English children. In that city there were no Twelfth-night cakes and characters to be bought; so Mr. Thackeray was petitioned "to draw a set of Twelfth-night characters for the amusement of the young people." With the aid of the governess, Miss Bunch, he composed the comic history here printed and very comically illustrated—indeed, to our mind, the illustrations are better than the story, both being by the same accomplished hand, for Thackeray can draw with the pencil almost as well as with the pen. The tale is of the Court of Valerosa XXIV., King of Padagonia; the time, some period beyond legal memory; the personages clever satires on the follies and vices that are found in our own time; and the moral good for all seasons. We will not attempt to tell the tale; and such short extracts as we could afford would do injustice to the author, for the work is to be enjoyed as a whole, and not in parts. It will, probably, be the most popular of the Books of the Season.

Milton's L'Allegro and Il Penseroso. Illustrated by BIRKET FOSTER. London: Bogue.

WE have no hesitation in pronouncing the thirty etchings on steel which adorn this beautiful volume as being the most remarkable productions of art which have appeared for many years. The "effects" are marvellous. We have not seen such expressions of lights and shadows in engraving. There is unmistakable moonlight in the seventeenth sketch; it needed not the poet's lines beneath to tell us this. The very hue of moonlight is expressed, or seems to be, and that seeming is art's triumph. The figures, however, are not equal to the landscapes: they are well designed, the story is well told, but there is not the grace and perfection of drawing that so delight us in the delicious scenery which Mr. Foster has caught from nature, where he has seen her in some of her most charming aspects. What a volume is this for the drawing-room table. What an acceptable substitute for the annuals, which were made for the season only, and perished with it. Here is a book, not for this Christmas alone, but for all time—a volume that will be as interesting fifty years hence as now; for it enshrines the immortal poetry of Milton, illustrated and adorned with the productions of kindred genius in art; and, that it may be so preserved for future admiration, it is bound in a strong but rich and handsome binding, adapted equally to the drawing-table and the book-case—for the present and for the future.

The Sportsman's Almanac and Country Gentleman's Calendar for 1855. Chorley, Field Office, 408, Strand.

THIS is the most illustrated of the almanacs produced by the season. It contains fourteen superb wood engravings of great size—pictures in fact—and of great beauty, after original drawings by Ansdell, Hablot Brown, Harrison Weir, Leech, and others. One of them, "A Company on

the Banks of the Thames" appears among the accompanying illustrations, and it will be pronounced very good indeed by every practised eye. All are of that size and of equal merit; Ansdell's "Wounded Heron" is quite a treasure of art. Besides this portfolio of engravings, the *Sportsman's Almanac* contains all the information required in the country-house, as to the garden, the farm, sporting, household matters, &c. It is to be presented, we understand, with the first number for the new year of a journal called *The Field*, which has lately passed into new hands, and is designed to be made a complete country gentleman's newspaper, containing every kind of intelligence relating to the sports, occupations, and amusements of the country, as the garden, the home-farm, field sports, the country-house, &c. This almanac is an earnest of its intentions. We hope it will also be sold separately, for it will be an acceptable addition to the portfolio. It is an album in itself.

Esperanza; or the Home of the Wanderers. By ANNE BOWMAN. London: Routledge.

WHAT does the authoress of this volume mean by styling herself upon the title-page Author of "The Travels of Rolando"? That is a French book, which Mrs. Bowman may have translated, but of which certainly she is not the author; and she should not have appropriated a fame to which she has no title. But this is apart from the merits of *Esperanza*, which we hope is really her own, for it is a clever and very interesting volume of imaginary travels, being the supposed adventures of the Merton Family in Central and Southern America; the object being to introduce, as part of a story having an interest of its own, descriptions of the countries through which the supposed travellers are taken. This gives ample opportunity for taking from all existing sources minute accounts of the scenery, the people, the animal and vegetable products, the geography and geology of the districts traversed, thus combining the interest of travels and of a novel. This difficult task has been very successfully performed by Mrs. Bowman; and it will give delight and profit, not to children only, but even grown-up folk may read it with pleasure and advantage.

The Deserted Village. By OLIVER GOLDSMITH. Illustrated by the Etching Club. London: Cundall.

THE world will never weary of things that are really good. Every succeeding year introduces a new generation to enjoy them; and therefore this edition of the *Deserted Village*, though not new, will be always welcome to an extensive circle. To such we may introduce it as having its origin in this manner. A party of young artists—then young, though now no longer so—formed a social club, each of them to contribute an etching for the common enjoyment at their meetings. Among other subjects they determined to illustrate the *Deserted Village*. To each was assigned a theme. The work was zealously performed; wherever seen it was admired; and the artists consented to its publication. The volume before us is a re-issue of it from the same etchings. But how celebrated now are the men who contributed to it, then almost unknown to fame?—here are the names: Creswick, Cope, F. Tayler, Webster, Redgrave, Townsend, and Horsley; and this volume contains no less than thirty-five drawings by such men.

The Vicar of Wakefield: a Tale. By OLIVER GOLDSMITH. Illustrated by GEORGE THOMAS. London: Cundall.

EVERYBODY has read the *Vicar of Wakefield*—everybody possesses it—but nobody boasts such a superb edition of it as that which Mr. Cundall has produced, purposely for school prizes and new year's gifts. It is a very miracle of typography: the finest paper; the clearest and cleanest letter-press; and almost every page illustrated with an exquisite engraving, after designs by Thomas—not landscape merely, but figures full of character, proving that the artist had caught the spirit of the author, and embodied the very shadows which Goldsmith had in his mind when he wrote this immortal tale. A hundred have attempted before to express, in drawing, the characters and incidents which we all have stamped so vividly upon our own imaginations; but none has done this more genially and

thoroughly than Mr. Thomas; and never has there been a prouder monument to the memory of Goldsmith. It is the very book for a present or a prize, and its superb binding is worthy of the beauties of literature and art which it enshrines.

The Forest Exiles; or, the Perils of a Peruvian Family amid the Wilds of the Amazon. By CAPTAIN MAYNE REID. London: Bogue.

CAPTAIN MAYNE REID has won the hearts of all English boys by his many books of adventure among the forests and wilds of America, where, being himself quite at home, he is enabled to introduce his young friends with the familiarity of old acquaintance—conducting them through scenes that have an indescribable charm for youth, where nature reigns in continued luxuriance, and the animal world is to be viewed in all its beauty and grandeur. Captain Reid is an especial lover of natural history, and to that inexhaustible and never-tiring theme he devotes the greater portion of his pages: telling his readers all about the great forests of Peru, the poison-trees, the wild bulls of the Puna, the llamas and the vicuna hunts: how a condor is captured, and the armadillo taken; and what the vampire-bat does to his victims; and how you come upon acres of eggs; and of crocodile-fights—and a hundred other curious facts, which make his volume one of the most acceptable of the competitors for the regards of present-makers at this Christmas time.

Fuggots for the Fireside; or, Tales of Fact and Fancy. By PETER PARLEY. London: Grant and Griffiths.

A NEW book by Peter Parley is a pleasant Christmas greeting for all boys and girls, wherever upon the face of the globe the English language is spoken and read. He is such a favourite, for he can talk to them in their own manner, not childishly, as some authors seem to think they ought to talk in order to be comprehended by children, but only using the language of childhood to convey the thoughts of the man. There is another merit in Peter Parley, which has contributed much to his popularity; he has a happy method of conveying information while seeming to address himself to the imagination. The tales before us are all of this kind. They inculcate, without appearing to do so, a sound moral, or they teach some useful facts. The scenes are laid in America, and chiefly among the Indian tribes; and thus a wide field is opened for descriptions of natural history, of which Peter has largely availed himself.

Dashwood Priory; or, Mortimer's College Life. By E. J. MAY. London: Routledge.

THERE is a great deal of good writing in this tale; but there is a great deal too much of what we cannot but term cant—by which we mean that the language of Scripture is needlessly, and sometimes almost offensively, used, as if the writer had been preaching a sermon instead of writing a novel. However popular may be what are called religious novels, they are not the less offenses against good taste, and, in our opinion, even against propriety. A novel is not the place for sectarian controversy or religious preaching. Such solemn themes are ill allied with fiction. The reader feels no confidence in the sincerity of a work, half of which is the product of the imagination; and the arguments are worthless, of course, for they are not made to elucidate truth, but to sustain the characters of the supposed speakers. But for this defect *Dashwood Priory* would be very interesting.

Words by the Wayside; or, the Children and the Flowers. By EMILY AYTON. London: Grant and Griffiths.

IN the course of a series of rambles into the country Mrs. Ayton tells the children, who are invited to listen to her, all about the trees, flowers, and herbs that grow around us. From such materials she has made a delightful little book for a new-year's gift, describing the beauties and wonders of the vegetable world. This volume is well calculated to implant a love of nature, so desirable to be early infused into the susceptible minds of children; for it will cleave to them through life, and be a never-failing source of enjoyment when the sorrows or excitements of the

world have produced heart-weariness. The illustrations are numerous and clever.

The Picture-Book for the Young. By MARY HOWITT. London: Sampson Low.

MR. E. MORIN made twenty drawings, designed to assist the young in drawing and colouring. But mere pictures are not very attractive; so Mary Howitt undertook to write a series of tales which should amuse the child's mind, while the engravings cultivated his eye and hand. Now there is no writer of our time who can compose such nice tales for children and tell them so pleasantly as Mary Howitt; and in this volume she has put forth all her power of pleasing;—and the result is a volume, which will make many a boy and girl wild with delight to be the owner of so charming a book, which supplies at once the two greatest attractions for children, pictures and tales.

The Court Album: a Series of Portraits of the Female Aristocracy. London: Bogue.

A SUPERB annual, beautiful without and within. A binding of the richest green and gold incloses eleven portraits of the Beauties of the Court of Queen Victoria; proving that the ladies of the British aristocracy maintain their pre-eminence for beauty, as do its sons for valour. Among so many fair it is impossible to say which is fairest; but the portraits are of the Countess of Kintore, the Lady Bertha Hastings, Miss Goodlake, the Lady Churchill, Miss Gertrude FitzPatrick, the Lady Harriet Hamilton, Miss Heneage, Lady Levinge, Mrs. Gardner, Miss Capel, and the Lady John Beresford. The painters are Hayter, Gray, Harrison, and Neussell.

The Banking Almanac, Year-Book, and Diary for 1855. Edited by D. M. EVANS. London: Groombridge.

IN addition to the usual matter of an Almanac and Diary, this one contains special information for Bankers—such as a Banking and Commercial Retrospect for the present year; a list of the failed firms of the last year, with their balance-sheets and statements; bankrupt bankers' dividends; the Bank of England investments and returns; parliamentary papers relating to banks; with a complete list of all the banks in England, the names of their managers and London agents. The Diary is ruled, and on excellent paper. Every banker will use this volume, of course.

Playing at Settlers; or, the Faggot House. By MRS. R. LEE. London: Grant and Griffith.

"THE Faggot House," says Mrs. Lee "is no fiction; and the following pages are chiefly the recollections of former happy hours." A party of children, sent into the country, amuse themselves with building, in the garden, a faggot-house. In this they meet with many adventures, each of which conveys to them some useful knowledge, and teaches them something of natural history. The design is excellent; and everybody knows Mrs. Lee's capacity to carry it out. Numerous illustrations by Gilbert add to the interest and attractions of this delightful little Christmas-book.

Beautiful Poetry: Second Series. Crockford.

THE second series of *Beautiful Poetry*, the first series of which was so popular last Christmas, offers itself as appropriate for presents and prizes. It contains the choicest passages in English poetry, nothing of it original, but all collected from the best works of the best authors. Hence it is not a mere book for the season, though a book of the season, but it is of permanent value; to be enjoyed as much, and read as often, perhaps even more, twenty years hence as now. It is as attractive outside as in; for it is bound in the most delicate green and gold, with gilded leaves, and its price is very trifling, only 7s. 6d.

Pippins and Pies; or, Sketches out of School. By J. STERLING COYNE. London: Routledge.

IN this work Mr. Coyne narrates for the amusement and edification of all the boys the Adventures and Misadventures, comic and serious, of Master Frank Pickleberry, during the month he was home for the holidays. Mr. Coyne is, as everybody knows, a dramatist of uncommon humour, which he has thrown into this little

volume, inasmuch that it will be food for laughter all the Christmas through for those of our young people who may be lucky enough to become possessors of it by present or purchase.

The Sunshine of Greystone: a Story for Girls. By E. J. WAY, Author of "Louis' School Days." London: Binns and Goodwin.

ENCOURAGED by the passage of her former venture into a third edition, Miss Way has again ventured into the field, with a story which will be found in no way inferior to its predecessor, either in the interest of the narrative, the grace of the composition, or the wholesome purity of the sentiment. The illustrations are numerous and very good—the productions of a young artist, Mr. W. S. Coleman, who exhibits in them a genius which will attain celebrity. Uncommon grace and rare good taste distinguish his drawings.

History for Boys; or, Annals of the Nations of Modern Europe. By JOHN G. EDGAR. London: Bogue.

MR. EDGAR'S "Boyhood of Great Men," published last Christmas, will doubtless be well and worthily remembered by many of our young readers. The present volume may be looked upon as a continuation of that work. It is a collection of striking scenes from the histories of the nations of modern Europe, narrated in a very spirited style, and in a familiar fashion, peculiarly acceptable, because intelligible, to young persons.

The Butterfly's Ball and the Grasshopper's Feast. By THOMAS ROSCOE. Illustrated by KENNY MEADOWS. London: Bosworth.

EVERY child knows this nursery rhyme. Here it is made palpable to the eye in a series of drawings in the best style of Kenny Meadows. The character he has contrived to throw into the assembled guests—the dandy flies, the graceful gnats, the pompous grasshoppers—is quite a marvel, and makes this little book a work of genius.

Evening Hours with My Children: Conversations on the Gospel Story. Nisbet.

THIS is just the book for a group of youngsters. We can readily fancy the eager eyes with which these charming illustrations by Mr. Gilbert will be looked at by many a group of youngsters; and can imagine the calm answers by a good mother when the little ones ask, at each successive picture, "What is it all about?" Books of this class are much needed; and we anticipate much popularity for the volume before us.

The Water Lily. By HARRIET MYRTLE. With illustrations by Hablot K. Browne. London: Bosworth.

THE *Water Lily* is a sweetly written and highly instructive story, and has for its purpose the great object of awakening in children's breasts such feelings, and strengthening within them such principles, as will enable them to do well and heroically their share in the graver events of after-life. It is deliciously illustrated.

The Discontented Children, and how they were cured. By MARY ELIZABETH KIRBY. London: Grant and Griffith.

"AND how were they cured?" Ah! that is a secret which we do not intend to tell you. Seek it in the volume, which is prettily written, is extremely interesting, conveys much incidental instruction and a sound moral, and is illustrated with clever engravings by Hablot Browne. It is one of the best of the books of the season.

The Blue Ribbons: a Story of the Last Century. By ANNA HARRIET DRURY. London: Kirby and Son.

A PRETTY story, whose greatest charm, however, is in the writing, which has uncommon merit. The scene is laid in France, and we should have supposed it to be a translation, or at least an adaptation, from the French, but that no such intimation is given upon the title-page. The illustrations, by Birket Foster, are clever and characteristic.

Karl Krinker; his Christmas Stocking. By the Author of "Queechy," &c. London: Nisbet. MISS WETHERELL and her sister, Mrs. Lothrop, have united their pens in the production of this volume of Christmas tales. The stories are extremely amusing, and will absorb the attention of children gathered round the family fireside, if read aloud to them.

History and Adventures of Remarkable Men of all Nations. By W. S. COCKAYNE. London: Binns and Goodwin.

THE lives of Washington, Bruce, Alfred the Great, Wallace, Wellington, Cranmer, and others, narrated in a very pleasing manner, so as to win the attention of children. It is profusely illustrated.

Woodburn; or, Little Faults. By a Lady. London: Binns and Goodwin.

THIS work has an educational character. It is designed to convey useful lessons to children in the form of a dialogue. It does well what it was designed to do.

Our Willie. London: Binns and Goodwin.

STORIES told to a child in a fashion that recommends itself to a child's taste. Only a mother could have so well catered for them.

SCIENCE.

The Native Races of the Russian Empire. By R. G. LATHAM, M.D., F.R.S., &c. London: Baillière.

SCIENCE is no longer confined to the closet, concerning herself not with excitement of the times, "the topic of the day." Her suitors no longer abstract themselves from what passes around them, hugging themselves with a secret pride that beauties are revealed to them undreamt of and inappreciable by the many; but they now descend into the streets, each one proclaiming and vaunting that quality in his mistress which endears her to himself, and urging on the bystanders her claims on their regard. When such an appeal is made in unison with the ruling Cynthia of the minute, a hearing, otherwise unattainable, may be calculated upon with some little certainty; nor can we avoid the impression that this recent publication of Dr. Latham owes its existence in great measure to the belief that he may now gather an audience around him to listen to a discourse, which some two years ago he would have delivered to empty benches. This we regret, for such a subject does not deserve to be lowered in rank and treated of as furnishing an occasion for a mere *pièce de circonstance* adapted to the popular demand of the day; nor, if this be the real reason, half avowed in the curt notice affixed to the book, do we think the mark has been successfully hit, since, although we are forced by our stars to plod our too often weary way through many pages of arid letterpress, we have seldom arrived at our journey's end more fatigued and bewildered than in this instance—a quality fatal to popularity.

Now, in our judgment, this arises in great measure, if not wholly, from Dr. Latham having indulged himself, to the full, in a habit allied to affectation, adopted of late years by Historians, Geographers, Travellers, and the like, of each one christening the person, race, or country upon which he may be discoursing, according to some favourite hypothesis of his own, or the impression certain sounds conveyed to his ear, which forthwith is striven to be embodied in English letters ended, for the time being, with specific values; so that the reader or auditor, as the case may be, is sadly discomposed and made thoroughly uncomfortable by the extraordinary jumble of ideas assailing him when he finds that every person he meets with is somebody else, and that with each people and country he comes in contact with "new relations," to borrow a diplomatic phrase, must be established in accordance with the authority at that moment appealed to.

In this wholesale re-denomination of the various races composing the inhabitants of the Russian Empire, Dr. Latham, however, deals most openly with his readers; telling them at the very outset, that these families or stocks of men are neither Latin, Greek, Celtic, or German; but that this vast area of the earth is covered by the three great stocks of the Ugrians, the Turks, and the Sarmatians: and goes on to say that, although

such is the nomenclature of the Ethnologist, (?); it is not exactly that of the ordinary geographer, nor yet that of the civil historian; and also, as we very soon discover, that not only in this list the word Turk involves something to learn, which is what we desire; but also something to unlearn—a most vexatious process. Thus, "A Turk means the Kirghiz of Independent Tartary; it means the Tartars of Kazan and Tobolsk; it means the Yakuts on the Arctic Sea, at the mouth of the Rive Lena." Many would have the Turk called a Tartar, Dr. Latham tells us, and which he undoubtedly has been in his time and is occasionally yet; but he himself refrains from robbing him of his good name, although admitting the justice, "laxly speaking," of the Tartar appellation.

In the introductory chapter of the book before us Dr. Latham traces the Turk stock, as it were by one of those compensations in which Nature is said to delight, as penetrating, and, save on the west and north-west, circumscribing the Russian empire; so that if the existing fearful strife should result in the overthrow of the Sultan, the conquest will have been achieved in great measure by one set of Turks over another, since this group of mankind includes—

A. 1. The central and northern division found in Independent Tartary, and certain of the Turkish parts of the Russian empire to the north and west thereof. Thus the Kirghiz, the Bashkirs of Orenburg, the Nogays of the Government of the Caucasus, the Meshtcheriak of Siberia, belong to the group.

2. The Eastern division contains the dialects of Chinese Tartary, of Bokhara, and also, according to Beresin, the Turkoman of Turkestan.

3. The Western division is that of the Osmanlis of Rumelia and Anatolia.

B. 4. The Arctic Turks, called by themselves Sokhalar, but by their neighbours Yakuts, are an outlying section, whose occupancy is the banks of the Lena and the parts within the Arctic circle.

Appropriately enough, the author remarks on this arrangement:—

Sketch as this is, it suggests the idea of the enormous area apportioned to the Turkish stock. It is, perhaps, the largest in the world, measured by the mere extent of surface; not, however, the largest in respect to the number of individuals it contains."

We must, in passing, observe that Dr. Latham, when speaking of the subjects of the Porte of Turkish race, calls them Ottomans or Osmanlis—terms well chosen, and the more so because already familiar to us; we therefore the more regret that he should have fixed upon the term Turk, a word already appropriated, and to which we venture to prophesy, not even the efforts of all the ethnologists, were they united on this matter—which, by-the-by, they are far from being—will ever succeed in attaching any other signification, whether in literature, or in popular parlance, than that it now bears; a use sanctioned by the universal custom of Europe ever since the horse-tails of the warriors of the race came in contact with the chivalry of Christendom. With submission to our author, especially as even ethnologists will by no means accept of this grouping, we think it would have been far more advisable to have bestowed on the group he terms Turk, either some novel designation, or at any rate such an one as most men are unacquainted with, or to which they attach very vague ideas. By so doing, he would readily have impressed his own meaning on their minds, without involving the necessity, as at present, of having something to "unlearn" before they can become his disciples. We are the more impressed with what we cannot help regarding as a grave mistake, when we find the author dividing the residual inhabitants of this vast empire into UGIANS and SARMATIANS. The first term, previously employed by a few philologists, has not to make its way and gain acceptance at their hands; whilst, as a term unknown to the general run even of educated men, it was susceptible of any meaning with which the first popular introducer may please to endow it. We may almost say the same of the second; for, although "Sarmatian" undoubtedly conveys a meaning to the mind of the classical student, it is not a meaning which requires him to "unlearn" anything, but simply to superadd to his first notion of its somewhat vague value in Ancient History, a more exact and modern idea, by no means interfering with, but rather supporting, his earlier impression.

A mistake every way, springing from the indulgence of a crotchet, as we must regard the employment in this book of the term "Turk"—we deem the selection of Ugrian and Sarmatian, as the designations of the other chief divisions

of the population of the Russian Empire, to have been dictated by a sound judgment, based on a keen perception of real analogies of language and customs. Besides which, the terms enable us to form definite ideas—a quality, to our minds, essential in these studies. Thus, says Dr. Latham:

Ugrian means populations akin to the present inhabitants of Finland, wheresoever they may be found; the chief character being their language. Hence it is the name for the class that contains the Fin and its allied languages, and the men that speak such languages.

Moreover, the designation, as indicating a Russian population, may be looked upon as an appropriate one:

As to the word Ugrian itself, its immediate origin is Russian; and the populations to which it applies generally know nothing about it as a native name, just as the Barbarians of the Greeks and Romans knew no such name as *Barbarus*; just, too, as such names as Negro and Red Indian are strange to the blacks of Africa and the aborigines of America. Ugrian, in short, is a word all but foreign to the Ugrians themselves. I imagine it means *borderer*; being just such a term in Slavonic as *Marchmann* is in German. It means a population on some Slavonic frontier.

So also with the Sarmatian stock. The choice of the word is an assistance to the student. It may be divided into the *Slavonic* and *Lithuanian* branches, each affording many points both of similarity as well as of difference to the other, but differing vastly as to numbers. Thus, whilst the Slavonic languages are spoken by some 80,000,000 of people—Poles, Bohemians, Lusatians, Illyrians, &c., Bulgarians, and Russians (these last reckoning far more than fifty out of the eighty millions)—the Lithuanian language is spoken in its two varieties, the Lithuanian and Lett, by little more than a million and a half of people; both branches being, as will be perceived by the enumeration, essentially European in their geographical distribution. The reader, however, should have been cautioned not to look upon these eighty millions as belonging to Russia, which, as the statement stands, he will be apt to do; indeed, it would have been much better had the tabulated statement from Schaffner's "Slavonian Ethnography" been quoted in full at the commencement of the book, as it would then have been seen that not more than fifty-three millions and a half belong to Russia, the remainder of the Slaves being placed in Turkey, Austria, Prussia, and some of the smaller German states.

Having thus cleared his way, Dr. Latham proceeds, throughout the remainder of the book, to analyse and divide these three chief stocks into their constituent tribes and families, affording us in every page evidence of that research and acumen which have won for him so honourable a position among ethnologists; tracing out affinities and kindred between families of men where relationship appears to be in the highest degree improbable, and confirming the views of many of his predecessors in this branch of the subject, as, for instance, the connexion of the Laplanders with the Hungarian Magyars, as shadowed forth by Gibbon, and more fully developed by De Guignes. The most entertaining portion of this work consists in the curious details of the customs, especially the religious observances and beliefs, of the various groups with which the author makes us acquainted. As we proceed, we are forcibly struck with the complete Paganism which yet holds away over very many of the tribes under the dominion of the Emperor of All the Russias: provoking reflections on the utter inconsistency of a crusade against the pure monotheistic creed of Mahomet, whilst such vast numbers of his own people are worshippers of stocks and stones. Space will not permit us to quote any of these descriptions; but they are plentifully scattered throughout the volume, agreeably diversifying the more strictly scientific portions of the work. We have freely stated our objections to some portions of this elaborate treatise; and we are, therefore, the more bound to express our satisfaction with the completeness of this monograph on the population of the Russian Empire, and our sense of its value to the historian, geographer, and ethnologist. A popular book it is not, and never can become; and were it not for the season selected for publication and the notice prefixed to it, we should not have deemed it addressed to any but the careful student, nor intended for any libraries but those of the scholar and public institutions. To such, and to such alone, can we

commend it, as by them and them only can such a work be appreciated.

We scarcely like to close with a complaint; but we must. Why is there not an index? Scientific books lose half their value from this too common want.

HERMES.

The Planetary Worlds: the Topography and Telescopic Appearances of the Sun, Planets, Moon, and Comets. By JAMES BREEN, of the Cambridge Observatory. London: Hardwicke.

THIS volume contains by far the most minute account of the many modern discoveries of astronomers, at home and abroad, as to the constitution of the bodies composing the solar system, than any that has ever appeared. Mr. Breen presents, indeed, a clear and full description of all that is at present known of the topography of the planets—much of it being new to English readers, who are not aware of the rapid progress of modern discovery, aided by the huge telescopes of Rosse and others. Mr. Breen has made his own lucid descriptions still more clear by numerous woodcuts, representing the aspects of the planets as seen by the great telescopes from different positions; and the conclusion he draws is, that they are really huge inhabited worlds, and not, as Whewell suggests, mere shams and shows, lifeless and useless. Had other more urgent claims permitted, we could have quoted largely from pages that abound in matter for delight and wonder. We are reluctantly compelled to content ourselves with the heartiest recommendation of the volume to every library. It should be made a reading-book at schools.

BIOGRAPHY.

Memoir of the late James Fillans, Sculptor, M.S.A., S.E.S., and S.A., London. By JAMES PATERSON, Editor of "Kay's Edinburgh Portraits," &c.; Author of "The Contemporaries of Burns," &c. Paisley: Robert Stewart.

THE father of James Fillans was born in the county of Linlithgow, became a sailor, and served under Howe, Jervis, and Lord Cochrane. After he was discharged, he became a working iron-founder at the Wilsontown works in Lanarkshire. Here James was born in 1808. His first employment was at a print-field at Busby in Renfrewshire. He was afterwards apprenticed in Paisley to the trade of weaving. His whole spare time was devoted to the manufacture of ingenious mechanical instruments, drawing, and modelling in clay. He had all along felt a distaste to the trade to which his father had apprenticed him. In 1824 he relinquished it, and adopted the more congenial trade of a mason. Having become acquainted with Motherwell, who then edited a journal in Paisley, he was induced by him to give up his trade, and commence as a sculptor. Among his first works were a bust of his friend Motherwell, and a sculptorial rendering of Burns's dirge, "Man was made to mourn." His reputation having increased, he removed to the neighbouring city of Glasgow, where he early made the acquaintance of Baillie McLellan, a well-known patron of the fine arts in Scotland, whose death the newspapers announced only two or three weeks ago. Commissions now flowed in so fast that he had to employ two of his brothers in the more laborious portions of the art. In 1835 he left Glasgow on a professional tour to the Continent. He went no further than Paris, where he remained some time copying pictures and statues in the Louvre. He returned by Flanders. He now resolved to remain for some time in London, and had his family removed from Scotland. A Mr. Walkinshaw here took him by the hand, and put him in the way of work sufficient fully to occupy him. Immediately after settling in London, he writes to his wife: "It is quite common to witness a carriage and livery servants standing at my gate for half-an-hour at a time." About this time he executed a national work—a group of *Rob Roy* and *Baillie Nicol Jarvie*. Mr. Fillans occupied the house, 12, South Bank, Regent's-park, till 1840, when he removed to 82, Baker-street. In 1836 he executed the "excellent and much-admired" alto-relievo of the "Birth of Burns." A bust, executed by him about this time, of Allan Cunningham, and exhibited in Trafalgar-square, attracted considerable attention, and elicited the praise of Chantrey. Mr. Fillans seems to have been particularly fond of choosing his subjects from the works of Burns. In 1838 he modelled in basso-relievo for Mr. Harsie, M.P., a jug, after the style of Cellini, illustrative of the poem of "Tam-o'-Shanter." He all this time kept up his connection with his Glasgow and Paisley patrons, and made frequent professional visits to Scotland. In 1841 he again visited the Continent. Rome was this time his

destination. He made some delay in Florence, executing a bust of a gentleman resident there, for which he had been commissioned by subscribers in Scotland. He was prevented from proceeding to Rome. After his return to London, he writes to a friend: "I intended to have gone to Rome; but the weather was so hot, and the arrivals every day from the imperial city being so numerous, the advice of my friends, coupled with the necessity of my returning as soon as possible, overpowered the strong desire I had to kiss St. Peter's toe." In Florence he studied the magnificent productions of Ghiberti, and, in passing through Pisa, the architectural and sculptural works of Nicola Pisano. In 1843 he executed in Glasgow his much-admired and beautiful group of, "The Blind teaching the Blind." The exhibition of this production in Glasgow created a greater sensation than any of his previous works had yet done. His time seems to have been nearly equally divided between Glasgow and London; but London was his head quarters, and his family always remained there.

Paisley, it is pretty generally known, was the birth-place of Professor Wilson. Certain of its inhabitants had some time before this commissioned the Paisley-bred sculptor to execute a bust of the Paisley-born philosopher and poet. In 1844 he set about it in earnest. This bust was one of Fillans's best works. It is a singularly faithful portrait, and splendid as a work of art. It is, what Wilson said of some other of Fillans's productions, like the head of a Greek God. Few great men have been so fortunate as to leave behind them such portraits as those of Wilson, by Sir John Watson Gordon, on canvass, and by James Fillans, in marble. In 1844 we find him modelling the Ettrick Shepherd (posthumous); Colonel Mure, of Caldwell; and Sir James Shaw, Lord Mayor, and afterwards City Chamberlain of London. Although from and after this time Mr. Fillans must have been in the receipt of a considerable income, he seems at times to have been straitened in money matters. This double establishment is a puzzle to us. The great majority of his orders seem to have come from the west of Scotland. But he maintained an expensive home in London; his family resided there; and when professional engagements called him to Scotland, he became either the temporary occupant of chambers in Glasgow, or a visitor at the houses of his friends and patrons. As he really spent most of his time in Scotland, it seems as if much the more natural arrangement would have been to have had his own residence in Glasgow, and to have made short visits to London, when he had professional business there. Perhaps the solution of the difficulty is, that, by keeping up an establishment in London, he took the only means of obtaining London and English orders; while, from his early residence in Paisley and Glasgow, and his wide connections in Scotland, he had really as many Scotch orders as if he had been constantly resident in any of its towns. In spite of the double drains upon his purse, we find him exercising a multifarious benevolence. When the potato crop failed, in 1846, and bazaars were got up for the relief of those suffering from famine in the Highlands of Scotland, he sent to three of them, one in Edinburgh, and two in Paisley, groups which realised respectively, two of them thirty guineas, and the third fifteen guineas. The year 1848 was the culminating point of Mr. Fillans's reputation. The month of August of that year witnessed the inauguration of the statue of Sir James Shaw at Kilmarnock (his native town), and of the bust of Professor Wilson in Paisley. In September he was entertained at dinner by a party of admirers in "Burns's Cottage"—a tasteful compliment, in consideration of the services he had rendered to Scotland and Scottish poetry, by the illustration by his chisel of some of the finer and more popular of Burns's poems. A lull in professional success shortly after this time seems to have produced renewed pecuniary difficulties—at all events, to have filled his mind with anxieties and consequent low-spiritedness. In 1849 a proposal was made to erect in Glasgow an equestrian statue of the Queen, especially as commemorative of her visit when on her way to Balmoral, in the autumn of the previous year. Many of Mr. Fillans's friends were confident that he would receive the commission. Perhaps to prove his ability to model quadrupeds, he about this time executed a series of bas-reliefs on "Taming the wild horse." The special treatment of the subject was suggested by his friend Mr. Kennedy's "Texas." At this series Mr. Fillans worked night and day for some weeks,

and now, his biographer tells us, laid the foundation of his future ill health. In 1850 he modelled the "Flying Dutchman," not the ship, but the horse, the famous property of Lord Eglinton. In 1851, the monument to his old friend and patron, Motherwell, by his hand, was inaugurated. In the latter end of this year he, prudently it will be argued, gave up his London establishment, and brought his family back to Scotland. He now repaired what we think was his great error. He saved himself the expense of his double establishment—twofold studios it must be remembered also, and the expense, distraction, and loss of time of his constant journeys between London and Glasgow. After years of constant change and discomfort, he settles down in the midst of his family, with a steady prospect of lucrative employment, and a certainty of very considerably lessened expenditure; but, alas! he has just got settled in Glasgow, when his friends and the public are astonished by the sudden announcement of his death. A species of rheumatism, which had originated in the damp studio of his London premises, had gradually gained ground upon him, and at last ascended from the limbs to the region of the heart. On Saturday he was employed in his studio—on Monday morning he was dead.

This memoir is on the whole well written. It is nothing more than a memoir. The subject of it is, as far as possible, left to tell his own story, from his journals, letters, &c. The great desideratum is some revelation of the inner life of the artist. Mr. Fillans, indeed, seems to have left no materials of this nature. He merely jotted down his commissions, their dates, the sums he was to charge, &c. All this information is laid before the reader, and the biographer has availed himself of every source from whence he could show how Mr. Fillans's works were from time to time received and regarded by the public. The title of the volume is quite inadequate. Its great feature is its illustrations. The principal of Mr. Fillans's works have been copied and engraved by his daughter, and are presented in this work. Many of the engravings, especially that of the magnificent bust of Professor Wilson, are beautifully executed. But there are far too many of them. Not only are plates of Mr. Fillans's sculptural works given, but also of his humorous etchings, sent home to his wife from Paris, and of two very mediocre water-colour paintings, prepared by him at an early date, for a *Renfrewshire Annual*. Were we disposed to be hypercritical, we should say that in some of the plates on classical subjects, there are certain mistakes of detail, as when, in the representation of an incident, of which the scene is laid in *Ultima Thule*, the vine is introduced; and the human figures are clad in a manner very ill befitting the latitude of Iceland or Norway.

This is a very handsome and well got-up volume, remarkably so, when it is considered that it is published in a provincial and manufacturing town. When the citizens of Glasgow recently resolved to erect in their city a statue of the Queen, there was a strong desire felt and expressed that the work should be entrusted to a native and local artist. It was generally wished that Mr. Fillans should be appointed, several gentlemen going so far as to promise to add a hundred guineas to their respective subscriptions if he received the commission. Considerable disappointment was felt when the work was given to a foreign artist. We are inclined to believe that it is the same feeling which expressed itself so strongly then, that has dictated the publication of this large and ambitious volume, which is certainly disproportioned to the notice which the subject of the memoir attracted in his life. The biographer, Mr. Paterson, is already known as the author and editor of many works illustrative of Scottish antiquities and history.

RELIGION.

NEW PUBLICATIONS.

Among the publications of the "Welsh MSS. Society" is one which we hail with great satisfaction, as shedding considerable light upon the early history of the Welsh Church. It is entitled *Lives of the Cambro-British Saints of the Fifth and immediate succeeding Centuries, from ancient Welsh and Latin MSS. in the British Museum and elsewhere, with English Translations and Explanatory Notes*. By the Rev. W. J. REES, M.A., F.S.A., Rector of Cascoed, Radnorshire. Published for the Welsh MSS. Society. (Llandover: printed and published by William Rees.)—This is a publication which does honour to

all concerned in its production—we mean both the Society, the Editor, and the Printer. The first thing that attracts us upon opening it is the fineness of the paper and the beauty of the typography. The latter, as issuing from a provincial press, is perfectly astonishing, and the credit of it is of course due to Mr. William Rees, the printer. Both Society and Printer, however (we are sure they will pardon us for saying so) deserve but small thanks, with respect to the present work, in comparison with its learned editor, the Rev. W. J. Rees. This gentleman has not only compiled, edited, and translated it, but has with extraordinary generosity paid for the transcript of the MSS., and, in fact, defrayed all the charges of the publication. This he did also for a previous work published by the society, called the "Liber Landavensis," or "Llyfr Teilo." The present work is intended as a continuation or companion volume to the one just mentioned. It is, of course, highly interesting to all Welsh antiquarians; but not to these alone. Happily, the studies of the antiquary are now conducted in so sober and rational manner, that he is no longer looked upon as a mere harmless enthusiast, but as a real benefactor to his kind, by making us acquainted with the habits, manners, instincts, inner and outer life of our progenitors, with whom we are all connected by a link that cannot be broken. The old objection, that the antiquities of Wales do not much concern us as Englishmen, has long ago been refuted. We shall not trouble ourselves, therefore, to argue upon that head, but proceed to mention the contents of the present volume. It embraces the lives of the following Welsh saints:—Saint Brynach, Saint Beino, Saint Cadoc, Saint Carannog, Saint David, Saint Gwynllyw, Saint Illtyd, Saint Cybi, Saint Padarn, Saint Winfred. Besides these, it gives, in an Appendix, the lives of Saint Catherine, Saint Margaret, Saint Aidus, Saint Brendanus, and Saint Tathan. These, although not strictly Cambro-British saints, were so closely connected with Wales as to deserve a place in the volume. The MSS. from which they are taken were written probably in the twelfth century. Some of the lives are in Latin, and others in Welsh—the latter being evidently abridged translations from Latin originals. The whole form a very curious and interesting body of Welsh legends, and show the kind of spiritual pabulum administered to the people of the Principality for long centuries. These legends, it is well known, formed a part of the regular Church service, being read on the festival-days of the Saints whose lives they commemorate. They abound in exaggerated pictures of virtue and piety, and recount the most incredible, and sometimes even laughable, miracles. At the same time, however, as the editor well observes, "They incidentally exhibit information to be sought for in vain elsewhere." In conclusion, we need only remark that the English translations here given appear to be faithfully rendered, and that the editor's notes in illustration of the text leave nothing to be desired.

Mornings with Jesus: a series of Devotional Readings for the closet and the family. By the late Rev. WILLIAM JAY, of Bath. (London: Shaw.)—This is not a posthumous work of the late Mr. Jay, as might at first be supposed; and we object strongly to the title given it, since it consists of nothing but a series of extracts from various sermons of the deceased. These the present editor has chosen to arrange in chronological order, according to the three hundred and sixty-five days of the year, to which he prefixes a title-page which is calculated to attract purchasers under the impression that it is a substantive work of the late much-respected divine of Bath. "That they are faithful transcripts," he says, "of those rich experimental instructions and encouragements which fell from the lips of the distinguished preacher will not, for a moment, be questioned by those who were privileged to his pulpit ministrations, or who are at all conversant with his published works." We very much doubt, however, whether such a publication as the present is one calculated to extend the late Mr. Jay's reputation.

Scripture and the Prayer-book in harmony. — England's Church and House-book of Common Prayer and Articles the Scriptural Antidote of Sacerdotalism and Schism. With a sketch of its compilation. By the Rev. A. R. FAUSSET, M.A. (London: Seeleys.)—Mr. Fausset has done good service by this excellent exposition of the Scriptural character of our Prayer-book. He has an answer for almost every objection that can be brought against it; vindicating, first of all, the propriety and reasonableness of set forms of prayer generally, and then pointing out and explaining the peculiar excellencies of that used in the Church of England. The historical sketch given of its compilation and successive revisions is highly satisfactory, setting forth a great deal of information upon a subject about which the generality of readers are far too ignorant. The writer's liberality is shown in the just condemnation which he bestows upon the proceedings of the Savoy Commissioners appointed to revise the Common Prayer soon after the Restoration—the last Commission appointed for that purpose. These Commissioners, to whom a fair opportunity was offered of so modifying certain expressions in the Liturgy as to conciliate a vast number of conscientious Dissenters, acted quite in an opposite direction, by introducing additional matter, which tended still fur-

ther to estrange their affections from the Church. "We cannot but regret," he says, "what followed—namely, the passing of the Act of Uniformity, in 1662, so at variance with the King's own declaration at Breda in favour of tender consciences. It was notoriously so awarded as to offend the consciences of Puritans. Thus, whereas the latter objected to saints'-days, the Anglican party added a few more. A clause was inserted in the prayer for the Church militant giving thanks for departed saints, which made it more like the first than the second Prayer-book of Edward. And when reasons were given against the Apocryphal lessons, the Bishops inserted the legend of Bel and the Dragon, in contempt of such scruples. Even thus, when some one remarked to Archbishop Sheldon that he thought the Puritans would conform, Sheldon replied, 'I am afraid they will!' His fears were groundless. The intention of the act was fully realised. On 17th August, St. Bartholomew's-day, long known as the Black Sunday, two thousand clergymen, and among them Baxter, resigned, rather than accept its terms. The authors had the satisfaction of having thrust out the Puritans, and got in Bel and the Dragon!" In a similar manner our author condemns the proceedings of Archbishop Laud, and, in fact, takes every opportunity of showing himself opposed to sacerdotal tyranny of any kind.

In connection with Mr. Fausset's work on the Prayer-book we may mention the following: *Stories and Lessons on the Catechism with the First-class Girls of Forley*. By the Author of "Stories and Catechisms on the Collects." Edited by the Rev. W. JACKSON, M.A. (London: Mozleys).—The author of this little work is a lady, who has the talent of conveying sound instruction in a pleasing form.

As an antidote to many recent works of the party called "Secularists" we mention *The Certainty of Christianity; a Sketch*. By a Layman (Edinburgh: Constable and Co.)—a brief, but very forcible treatise on the evidences of Christianity, and which possesses in some respect the merit of originality. The writer is evidently a man of cultivated intellect, and his little work is calculated to have a good effect upon persons well educated like himself.

Of a similar tendency is the following: *Is Physical Science the Handmaid or the Enemy of the Christian Revelation?* By the Rev. JAMES A. STOTHERT. (Edinburgh: Marsh and Beattie).—The writer's line of argument in answer to this important question may be guessed from his statement, that it was suggested to him "during a casual visit to Bristol Cathedral. In the choir of that old church reposes all that is mortal of Dr. Joseph Butler, the author of the 'Analogy of Natural and Revealed Religion'; its south transept is adorned with a slab of marble, on which the pen of Southey has inscribed the philosopher's noble epitaph." The epitaph is as follows:—"Others had established the historical and prophetic grounds of the Christian religion, and that sure testimony of its truth which is found in its perfect adaptation to the heart of man. It was reserved for him to develop its analogy to the constitution and course of nature; and, laying his strong foundations in the depth of that great argument, there to construct another and irrefragable proof: thus rendering philosophy subservient to faith, and finding in outward and visible things the type and evidence of those within the veil." In dealing with this text, Mr. Stothert has shown not only the fervency of his religious belief, but an intimate acquaintance with the present condition of physical science; and we heartily recommend his treatise to all who imagine that there can be any hostility between Christianity and science.

Another work upon the observance of the Sabbath has been just published. It is entitled: *The Anti-Sabbatarian Defenceless; or, the Sabbath established upon the Ruins of the Objections of its Enemies*. By the Rev. J. G. STEWART. (Glasgow: Robertson and Douglas).—The author of this treatise is of opinion that too much leniency has been hitherto shown by the advocates of Sabbath observance in dealing with their enemies. "In this little volume the arguments of the enemies of the Sabbath are not so much sought to be destroyed as their destruction to be completed. What the generous victor did not, seemingly, deem it necessary further to exact in the shape of reprisals, the author has been cruel enough to seek to perpetrate. He has sought to take every inch of ground from beneath the feet of his opponents." This sounds rather arrogant; and we must say that we think the work, upon the whole, rather wanting in the Christian virtue of charity.

The Church and her Destinies. By JAMES BIDEN (London: Aylott and Co.)—is by a Layman, the author of two works, respectively entitled "The True Church," and "Truths Maintained;" the object of which was to show "the whole machinery of an ecclesiastical church to be inappropriate, the whole body of doctrines taught to be false." "The little book now put forth," he says, "is a popularised edition of 'The True Church,' with explanations of many more prophecies than will be found in 'The True Church.'" Mr. Biden, as shown in a review of his "Truths Maintained," here copied from *The Clerical Journal*, is no very safe guide in ecclesiastical matters; although he gives utterance to a great many truths which it would be difficult to gainsay.

Although we have some other works lying before

us for notice, we must conclude for the present by calling attention to *Baptismal Regeneration refuted, and Scriptural Regeneration explained*. By JOSEPH TURNBULL, V.D.M., Ph. Dr. (London: Nisbett and Co.)—Dr. Turnbull is a decided opponent of baptismal regeneration, and gives some weighty reasons for his objections to that doctrine. His little work is, for the most part, an exposition of the text: "Ye must be born again" (John, iii. 7); in which he endeavours to show the fatuity of supposing that such a change of heart and life as is implied in the words mentioned can be uniformly experienced by every infant of a week old, by means of a few drops of water, and a few serious words uttered in an ecclesiastical tone, by a man in a particular dress for the occasion." From this it may be seen that the writer scarcely looks upon baptism as a Christian sacrament.

FICTION.

Herbert Lake. By the Author of "Anne Dysart." London: Hurst and Blackett.

MISS DOUGLAS has by two very popular novels established a reputation for the truthful painting of middle-class life and every-day people; and in this difficult art she has equalled, if she does not excel, any living novelist. We term it difficult, because it wants all the extraneous aids that cover the short-comings of writers who invoke the imagination in romance, or who can make free with the ignorance of their readers in novels pretending to describe high life. Miss Douglas portrays the men and women we see about us, the world that is our own; and her readers are consequently enabled to detect the slightest deviation from correctness of drawing or truth of colouring. That she has written three successful novels, with few faults found in them by readers who are all competent critics, is sure evidence of a genius for this kind of homely portraiture. Hence, we are sure that they who read either "Anne Dysart" or the "Heir of Ardennes" will turn with eagerness to this new production of her pen, anticipating fresh pleasure from a series of new portraits, true to the life though not precisely copied from the life. Nor will they be disappointed. *Herbert Lake* has all the merits of its predecessors, with some that are its own. It is a more advanced work; it exhibits more experience of the world, more thought, and an enlarged contemplative philosophy, showing that the authoress has not been idle, but has diligently employed her ears and understanding in gathering knowledge from all sources; and her narrative is told in the simple, inartificial, thoroughly English style which marks the writer who has learned that the mere luxuriations of style are only affectations and impertinences. The last effort of genius is to write simply—all young writers are florid. A beginner expands his thoughts into as many words as possible. A practised hand condenses them into the fewest words. Miss Douglas has advanced in *Herbert Lake* to this last stage of progress. It is one of the novels of the season (almost the only one in fact) which every circulating library should have, and every reader send for.

In Wyvill's Court, the opening scene of this story, drawn with daguerreotype-like precision from reality, some readers may, with ourselves, perchance recognise familiar objects; its inhabitants, however, although taken from life, are not portraits of individuals.

Richard Wyvill, Esq., of Wyvill's Court, the head of a good old county family, regards a *mésalliance* as the greatest evil which could befall his house; nevertheless, upon his cherished genealogical tree falls the dreaded blight—his only son, the scion of Wyvill's Court, allying himself to the *canaille* by marrying a good, but somewhat commonplace, schoolgirl who, under the imaginative retina of Richard Wyvill had assumed the seraphic attributes of the young poet's *innamorata*.

Herbert Lake, a young man possessed of great natural talent and high literary aspirations, but a farmer's son, is introduced at Wyvill's Court, by Kate and Richard Wyvill, through a short conversation held with them at a village *fête*. Being thrown, by an opportune accident, in the way of the clergyman of the neighbourhood, whose interest Herbert enlists by his love of study, he obtains the *entré* of his patron's library, with a promise from him of an university education, with a view to his ultimate succession to the Fairfield curacy. After a severe mental struggle, he resolves that he has no calling for the sacred office, and consequently directs his thoughts towards a literary career, to the disappointment but final approbation

of his worthy tutor. In the mean time Herbert becomes enamoured of Kate Wyvill, who, although in other respects all that is most excellent, is too much imbued with family pride either to accept his love or acknowledge her own. Mortified and indignant at her rejection of him, he leaves his rural home; and we find him next in the great metropolis, where his friend Richard Wyvill, the victim of poverty and poetry, has, with his wife and family, commenced the battle of life.

In London, Herbert Lake gradually makes his way into literary society, where, through a clever article, written from kindness for a poor authoress, in an obscure journal, he makes the acquaintance of a Mr. Norman Grant, of literary celebrity, to whose daughter—believing himself for ever cured of his passion for Kate Wyvill—he becomes engaged.

Here is a humorous sketch of a literary lady:—

She wore a very short dress, and a shawl that looked as if it had been tumbled on anyhow. Her bonnet, which was of faded blue silk, of a remote fashion, was tied to her seat. She was very small and thin, with a rather withered complexion, yet something young in her features—hair all gathered off her face in an untidy knot on the back of her head, and a nose somewhat *retroussé*. Her eyes were not visible, for she wore a pair of spectacles. She was a rather lively looking person, very quick and nimble in all her movements. Her pen and her leaves made ten times the noise that any other person's pen and leaves did. Then she was perpetually dropping her pocket-handkerchief or her gloves, and perpetually picking them up again. In short, she kept up a constant fidget, which at first rather disturbed Herbert; but ere long he became quite accustomed to it. Once or twice he picked up the gloves and the pocket-handkerchief, and the attention had been received with two or three grateful nods and smiles; but it was not for some days that any further progress was made towards acquaintanceship. One afternoon, however, it chanced they left the Museum together; and, as Herbert held open the iron gate for the lady to pass into Montague-place, she said "Thank you," in a tone which encouraged him to remark that it was a fine day. He felt rather curious to discover who this odd-looking lady was. She, on her part, seemed nothing loth to cultivate his acquaintance. They discovered that they were going the same way for some distance. Once fairly set out, the lady commenced the conversation by saying: "What an interesting place is London—the true home for an author or a philanthropist! Don't you think so?" "I have not quite decided. For the first it certainly possesses many advantages in point of society and books; but it seems to me, on the other hand, that in the country the mind is more self-centred, and less distracted by outward things. You know Wordsworth says, though I confess I think the sentiment exaggerated—

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

And, with regard to the philanthropist, all places are his home; for where shall we not find want, and sin, and suffering?" "But the condition of our labouring classes—our artisans, our operatives. I never walk down the Strand without my heart melting with the intensest love for the myriads of my unhappy fellow-beings whom I behold streaming down that great life-river. Oh, if I had only time, how I should like to take a pedestrian tour through all our great manufacturing districts and commercial cities, making myself personally acquainted with those who labour, that I might move the powers that be, if possible, with a description of their woes." "A very benevolent errand," answered Herbert, who did not, however, think, either from the appearance of his companion or the style of her eloquence, that in her case it was likely to prove a successful one. "I endeavour to do what I can, however," she continued. "The paper of which I am editress is devoted chiefly to elevating the condition of the working classes." As she spoke, she twitched her parasol, let fall a great bag in which she carried the MS. she had been scribbling at the Museum, while altogether her appearance wore an unspeakable air of gratified self-importance as she announced herself as an editress. Herbert inquired the name of her publication. "The *Ameliorator*," she answered proudly, a puff of wind carrying her parasol, which she held by the very end, high over her head, fairly out of her grasp, and blowing it into the middle of the street. Herbert did not say he never had heard of the journal. He said he should get the last number on his way home. "Don't do that. I will bring you one to the Museum to-morrow. I felt sure you were an intellectual person by your face. My name is Constantia Maria Hawkins. May I inquire yours? Conventionalisms are not for persons with minds."

Alice, the clever but unprincipled sister of Kate, in whom—according to the family prophet in the form of a maiden aunt, "full of wise saws," but very void of any other of wisdom's

fruits—all the family virtues are concentrated, weary of the slave-trade in which she has indulged, to the cost of many swains, marries for position, and, with her honourable and devoted husband, takes up her abode also in London, where she is visited by Kate. In the society of which she is the bright particular star, Mrs. Trevenon (*née* Alice Wyvill) meets an old lover, Edward Leighton; he must be brought to her feet, with at first the no more criminal intent than the gratification of her vanity, but eventually, as the sequel shows, with more fatal consequences. Herbert Lake travels on the Continent with the Grants; Mrs. Trevenon, in pursuit of fresh excitement, in company with her father's family, also makes an excursion into Switzerland; the parties of course meet; a volume of Herbert's essays, to the fly-leaf of which Kate has confided some of her more sacred sentiments towards its author, is found by Jessie Grant, his betrothed bride, upon a bench where his former love had been reading it.

Alice Trevenon is followed to Lucerne by Mr. Leighton. A party of pleasure is proposed. Under the plea of headache, however, she excuses herself from joining it; but Kate, who has long been haunted with vague suspicions of an impending evil, at the moment of starting declares she cannot leave her sister, and, retracing her way to the hotel, arrives only to find the sick chamber untenanted! Ordering a carriage and four with all haste, she starts in pursuit of the guilty Alice; but, upon arriving at Zug, can obtain no further means of conveyance. While standing in the court-yard of the hotel, she sees a carriage drawn out, with horses ready to be harnessed. She must have it. Impossible; it belonged to an English family. Could she see them? They would help her. Here she catches a glimpse of Herbert Lake in one of the galleries; follows him; narrates to him the nature of her errand; and is finally accompanied by him in further pursuit of the fugitives.

The runaways are soon overtaken. Mr. Leighton offers Herbert a pistol, by which to decide the altercation which ensues. He is there "to prevent a crime, not to commit one," and fires into the air. A heavy fall is heard. Mr. Leighton is dead!

On his return with Kate to Lucerne, Herbert obtains from Mr. Wyvill, as the most acceptable return for the service rendered, a promise of pardon for his son, and Herbert's friend, Richard. The acme of poor Jessie's sorrow has arrived, during her lover's absence, in the sudden death of her father. Of Herbert she pathetically demands his heart's whole truth, which is told without reserve.

Richard Wyvill, with his once despised Mary, are now invited to Wyvill's Court. Herbert Lake joins the party. From the debris of the Wyvill pride rises the better pride of worth. Kate Wyvill is married to the farmer's son.

The Old Chelsea Bun House: a Tale of the last Century. By the Author of "Mary Powell." London: Hall and Co.

THE Author of "Mary Powell" has distinguished herself (?) in the performance of a feat which, as we have many times observed, is more curious than useful, like some of the motions of posture-masters, that after all are only imitations of deformities—or like the extravaganzas which girls just escaped from the music-mistress delight to exhibit on the pianoforte, and in which all the merit consists in torturing movements and excruciating brilliances. We confess an aversion to imitations of all kinds, whether of style, subject, or sentiment. We protest against it with peculiar regret in the present instance, because the author of "the imitation" upon our table has capacity to be original, and therefore needs not condescend to put on the disguise of a dress taken from the wardrobes of a century ago. Why should genius thus voluntarily put itself into leading-strings, instead of trusting to its own natural strength and the impulses of its own free spirit? We frankly admit the imitation to be marvellous in its external appearance. The costume is complete. Can we say so much of the animating soul within? No. And wherefore? Because that is an impossible enterprise. The spirit of the dead past cannot be revived. The man of the nineteenth century can no more think the thoughts of the eighteenth century that is gone than of the twentieth century that is to come. So here. The words are the words of our great grandfathers and grandmothers; but the *ideas* are our own. The facts, trains of thought, associations are of the present, though the idioms are of the past. The story of the *Old Chelsea Bun House* is very interesting, and the characters are conceived and drawn with an individuality that proves the possession of uncommon

capacity for novel-writing. Why not, then, favour the world with a novel that shall be avowedly a tale told by an author of our own time discoursing of times that are gone? The very excellence of this work, the beauty of many of the descriptive passages, the sparkle of some of the dialogues, increase our regrets that such capacity for painting is not employed more worthily than in daguerreotyping.

Tales of the Desert and the Bush. From the German of FREDERICK GERSTAECKER. Edinburgh: Constable and Co.

If these stories are fact or fiction, or fiction founded upon fact, we know not; but they belong to a class which the CRITIC has always disapproved. The tales cannot be literally true, that is certain; for not only are the dialogues improbable, but it is impossible that the author could have so well remembered them, so as to report them *literatim*. So much therefore we may set down as *invention*. But when once invention is admitted, there is an end of all confidence; for the author has the strongest temptation to resort to it whenever he wants to "work up" his narrative, and he takes care not to define the limit of truth and fiction in his pages, so that they are blended in the reader's mind, and not knowing what is true, and what false, he prudently rejects all. So it is with these Tales by Mr. Gerstaecker. He went to America on a hunting expedition—that is certain; it is equally certain that he met with many amusing adventures there, which he has narrated in a volume devoted to them. But the volume before us appears to be an offshoot from his real adventures, perhaps the amusement of leisure hours, when he was desirous of making a book out of the residue of his reminiscences. Read as fiction, these tales will be enjoyed; for they are full of life and energy, the descriptions of scenery are singularly graphic, and the dialogues are sustained with uncommon spirit. Perhaps this was all that the author designed. If so, it was a pity that a preface did not explain his purpose.

It is intimated that *Maurice Tiernay, the Soldier of Fortune*, lately added to "The Parlour Library," is from the pen of Mr. Lever, author of "Harry Lorrequer," &c. If so, it is somewhat singular that he should withhold his name from the title-page; and if it is not his, he ought, in justice to himself, to contradict the statement. At all events, the romance appeared in the *Dublin University Magazine*, from whose pages it is extracted, and there it acquired considerable popularity.—Mrs. Drummond, who has written so many stories for children, has produced another, called *Emily Vernon, or Filial Piety Exemplified* (Kennedy). Like all her fictions, it has a high moral purpose, and teaches—as children can best be taught—by example.—*Sharp-Eye; or, the Scout's Revenge*, by James Weir (Ward and Lock), and *The Students Abroad*, by Richard Kimball (ib.), are two shilling stories. The latter is a tolerably spirited picture of student life in Germany; the former is a tale of life in North Carolina, very romantic, and not very original.—Mr. Percy St. John appears again, with a volume of *Indian Tales* (Ward and Lock). We are almost tired of the name, we write it so often, and still more of those Indian stories of his.—*The Castle Builders; or, the Deferred Confirmation*, is a story written to inculcate the necessity for observance of that sacred rite of the Church. Again we protest against the employment of fiction for such purposes. It degrades truth by the association, and spoils itself for its own more humble objects. We say this, even though the authoress of this volume is one of so much fame as the writer of "The Heir of Redclyffe." During the present year *Chambers's Journal* has published, in parts, a tale of unusual attraction, both as a story and as a composition, entitled *Weary-foot Common*, by Mr. Leitch Ritchie. It has now been reprinted in a neat volume. Probably most of our readers perused and enjoyed it during its progress—but we recommend all who did not, to procure it. They cannot but be pleased with it. There is but one fault. It is brought somewhat too abruptly to a conclusion.

THE WAR BOOKS.

Rural and Historical Gleanings from Eastern Europe. By Miss A. M. BIRKBECK. London: Darton and Co.

THE materials for this little volume were partly supplied by a friend of the authoress, who, during a long sojourn in Hungary, acquired an accurate knowledge of the country and its inhabitants; and partly from the exiles who are now among us. It is a collection of sketches of the Hungarians, their manners and customs; unaffectedly written, and more pleasing from the entire absence of that democratic fervour which has marred so many other works on the same subject. Miss Birkbeck sympathises with the Hungarians, but she is not revolutionary; and she paints some charming pictures of their rural and home life. The History of the War of Independence is briefly

but graphically told. It is decidedly the best book on Hungary we have seen; and conveys the clearest conceptions of the country and the people. The following anecdote is interesting.

THE AUSTRIAN OFFICER.

The Baroness J. had a son, who, during the struggle at home was, as an Austrian officer, aiding to expel liberty from Italy. His mother was not a little grieved to see him pursuing so culpable a course; yet his youth and inexperience, and still more his remoteness from his fatherland, afforded at least a seeming excuse for such conduct. The noise of battle on the banks of the Danube and Theiss was followed by wholesale executions, and the mute, heartrending mourning of the nation. It was at this period that the young J. obtained leave of absence to visit his family. The news of his coming brought comfort to the mother, who hoped that his views were altered, and that he would still share her tears, and become the confidant of her sad and dear remembrances. On a gloomy and dull November day a carriage drove into the court-yard of her castle, and from it a man alighted in the uniform of an Austrian officer. Such visits for the sake of domiciliary search were then of almost daily occurrence, so that the Baroness thought but little of the new arrival, when, to her painful surprise, she recognised her own son in the wearer of the detested uniform. "Is it possible," she exclaimed, in accents of distress, "that you can still wear the livery of those who murdered your noble father and despoiled the country of its inalienable rights? Do you not feel that your white coat stands as a hideous spectre between you and your fatherland, between you and your mother?" The son looked rather confused; then, touched by his mother's appeal, and on her imploring him to leave the Austrian service, he replied evasively, and asked for a month's reflection. During this time he was constantly absent from home, visiting the officers in the neighbouring garrison; and at the close of the stipulated period for consideration he acquainted the Baroness with his resolution to return to his regiment. He spoke of his military honour and duty, and gave her to understand that Hungary had received but due chastisement for her disloyal proceedings. The poor mother listened for a while to this declaration in speechless horror and amazement. The more she gazed upon him the more he seemed to grow into the likeness of the executioner of her husband and of his father. At length she could no longer bear his presence. Maddened at the declaration of such opinions and feelings on the part of her husband's son, patriotic wrath subdued in her bosom the instinct of maternal love, and she pronounced upon her degenerate child the most awful of curses—the curse of a mother!

POETRY AND THE DRAMA.

Robespierre: a Tragedy. By HENRY BLISS. London: Kimpton.

FOR historical import and for dramatic peculiarity, rather than because it is a literary failure, we give this work a distinct and separate notice. This tragedy, or rather this heavy and sickening recital of blood, seems to us an enormous misapplication of time and intellect. It is true that some of its passages are specimens of art and felicitous expression; but, as a whole, it is tortuous, cumbrous, and exceedingly hybrid in character. It belongs neither to the breed of the drama nor the poem, having neither the development of the one, nor the unity of the other; but it is a rare attempt—and the rarer, we think, the better—to associate dramatic literature with the tinsel and jingle of rhyme. Even if it be true what Mr. Bliss asserts, that "consonance of final syllables is advantageous, in enforcing those elliptical and antithetical modes of expression which are congenial to brevity of diction and to energy of thought and of passion," is it equally clear that it is advantageous to the development of passion itself?

The Fool in "Lear" frequently uses this "consonance of syllables," nor is such inconsistent with his nature or his profession; but it is an absurdity to say that the large grief, the thrilling and fearful passion of the old King, writhing under his children's ingratitude, can be heightened, or even consistently portrayed, by such artificial means. In his early days, Shakspeare was not wholly free from similar absurdities; but his maturer judgment thrust them mainly, if not entirely, aside. Consonance of syllable cannot be separated from the idea of contrivance, and, however skilfully adapted, from the idea of artistic labour; and therefore it weakens the intensity of strong passion, such, for instance, as that of Lear. We allow Mr. Bliss the liberty which he claims in this matter, namely, the right to "follow the course most agreeable to himself," but the utility or success of the course he has followed may be fairly questioned. If brevity of diction is really the effect of consonance of syl-

lables, we have it in this tragedy exemplified thoroughly, even absurdly. When Mr. Bliss would be brief, he is abrupt; when pointed, he is spasmodic; when pithy, he is only fragmentary. Some of his pages are so bare of thought, of dialogue, even of words, that the most conspicuous portion of those pages are the blanks left by the compositor. To prove our meaning, we affix a passage, and such is not rare, which, to say the least, is ridiculously exclamatory, not explanatory.

Moderates. That's true!
Mountaineers. Too true! But hear me!
Robespierre. Order!
Jacobins. Peace!
Barrière. What! Is terror ne'er to cease?
Moderates and Mountaineers.—On! Tallien!
Tallien. What! Is terror ne'er to cease?
What! Is one such tribunal few and slow?
Jacobins. Aye, down with Tallien!
Barrière. Order!
Robespierre. Hear me!
Voice. No.
Jacobins. Terror!
Robespierre. None seconds you!
Tallien. Is France betray'd?
Robespierre. Is France so shamed? Is Freedom not a maid,
Whose virgin veil 'tis treason to uplift?
Jacobins. Terror!
Robespierre. Bring back this question to its drift!
Tallien. Be that my business!
Jacobins. Robespierre, reply!
Voice. Will no man second me?
Merlin. I will.
D'Anglas. I—
Moderates. All.
Mountaineers. All.
Robespierre. But hear me first!
Barrière. In turn—
Robespierre. Now!
Voice. Never!
Merlin. I demand audience!
Mountaineers and Moderates. Merlin! France for ever!

Of the disadvantage of rhymes in the dialogues, and the clumsy and unjustifiable contrivance to produce those rhymes, Mr. Bliss furnishes enough examples to seriously damage the logic of his preface. Here is one!—

There, ere morn be red,
To marshal myriads, march knee-deep in blood.

We have stated all the objections we care to make. Of detached portions of the tragedy we have already spoken in commendation. The soliloquy of *Theresa* in the fourth act, and the prelude to this entire tragedy of horrors, show that Mr. Bliss can write forcibly and effectively—that he can yet produce a greater and more valuable work than this hybrid tragedy. With the history of his present subject, to say the least, he is well acquainted. He knows all the sickening details of that terrible period, and those savage circumstances in French history, which cannot be read without a thrill of horror; but this historical knowledge has certainly not made Mr. Bliss dramatic.

The Dream of Pythagoras, and other Poems. By EMMA TATHAM. London: Binnis and Goodwin.
Spare Moments. By W. F. SAYER. Hackney: Pope.

The Sweet South; with a few short Lyrics. By ELEANOR DARBY. London: Hope and Co.
Songs of the Present. London: Clark, Beeton, and Co.

The French Revolution: a Poem. By JOSEPH MONIER. Canto the Second. London: Bosworth. *The Dream of Pythagoras* occupies but a fraction of Miss Tatham's volume; but it contains evidence of more experience and more breadth of thought than most of the other poems. Though this author has not produced any intellectual creations which shall leave luminous and deep "footprints in the sands of time;" though, as yet, she has not produced those constructive ideas which shall ever remain indestructible and unforgotten; yet she has that in her nature of which true poets are composed. It is a duty, and a duty we readily perform, to offer an incentive to Miss Tatham's muse. Let her again return, and drink deep and deeper still from the pure springs of Castalia, and we shall watch her pilgrimage with interest. Her present volume evinces so much chaste fancy, so much lively appreciation of the beautiful, such a high tone of religious fervour, that her future aspirations cannot do less than leave the world better and happier.

The prevailing fault of *Spare Moments*—poems by Mr. Sayer—is, that they contain a quantity of spare words. Poetry is not ordinary talk, but language in its most superior sense—the representation of natural feeling through the most musical utterance. We could quote many passages which are bald, feeble, and inharmonious in

expression; as when, for instance, in one of love's most romantic situations, we are told of the heroine that

She brush'd the rolling tear-drop from his face;
Then, with deep anguish gazing on the sky,
She press'd his pallid lips and dried his eye.

Even if this pastoral lover had wept with both eyes, still few persons could reconcile such barren description with their experience of triumphant and delicious love. We do not offer these remarks harshly, but with sufficient severity to induce Mr. Sayer to strive in future after more dignity of manner. We respect the courage which animated him, amid adverse circumstances, to devote his spare moments to the muse; and the moral tone of the poems have our heartiest commendation. Occasionally we catch glimpses of pure pastoral description, as well as elevated sentiment; and therefore it is that we the more freely point out the defects which encompass and blur obvious merits.

We might hang a discourse on a portion of Mrs. Eleanor Darby's preface—on that portion wherein she declares that she composed in metre because in *Algiers* she had beheld scenes "far too poetical to be described in prose." Now descriptive poetry, in its most comprehensive sense, is a mental reflex, as well as a positive reproduction of forms which the eye has seen—a subjective development as well as an objective art; and therefore it may be vivid and vital without the aid either of anapaests or dactyles. Versification is merely a medium of poetry; and in this case Mrs. Darby has not unwisely, or at least not ineffectually, chosen versification in order to delineate Algerine manners and scenery. *The Sweet South* is a poem somewhat unequal in parts, but evincing portions of delineative wealth. It commences in the sprightly, almost rollicking, style of Byron's "Lisbon Packet," and then proceeds with a richer and more suggestive soberness, and concludes with regretful thoughts on quitting, perhaps for ever,

The dome and minaret, grove of balm,
Arab and camel, Moor and palm.

Songs of the Present offer valuable texts for discourses on the social condition of the people. We have battle-ardours, penned in the hereditary heroic faith of Britain's love of justice, and Britain's power to chastise an oppressor. We have voices of warning, showing how the poor suffer from internal vices and external neglect. We have voices of hope, musical voices, like angels' tongues, dispelling the social discords we have been invited to hear. And, still progressing, we have unmistakable voices of cheer; so that this author—writing with the earnestness, but without the acrimony and the gladiatorial energy, of Ebenezer Elliot—proves, amid his complaints, that flowers of beauty and rapture spring from the dusty and unprolific waysides of life. One merit in *Songs of the Present* is, that they do not present only one phase of society, but they are truthful, intense, and impartial.

We are disposed to call in the divine aid of charity when we see a man like Mr. Monier, in a poem entitled *The French Revolution*, making a vain and frantic attempt to write poetry, and at the same time professing a contempt for critics. We fear, however, that charity in this case is not sufficient to make us very amiable. When a man's folly overflows in harmless and abject verse, he may be either a fit subject for pity or Bedlam; but when, in peddling mischievousness, he seeks to be critical, he assumes the lion's skin, which it is but justice to strip from him. Our readers shall see how this imitative modern literary Jack the Giant Killer uses his tiny weapons:

Is't Poetry, like Tennyson, to roam
Along a labyrinth of burning thought,
That hath as little substance as the foam
That whirl'd to Heaven, is by Ocean caught?

And again—

I don't aspire to tear the skies asunder,
As poet Alexander Smith hath done;
In fact, I know not, being quite a slow man,
If Luna's nose be aquiline or Roman?
But let Smith revel in the milky-way;—
I'll be content with common sense.

It is a virtue in some men to be content with little! Our author declares that he has some philosophy; but philosophy could scarcely have taught him to regard emperors and kings as if they were all rascals. He terms the beheading of Charles I. "Truth's first stroke," as if truth had waited nearly 6000 years for an opportunity to strike a blow. We present one sample of Mr. Monier's muse—not by any means the worst

sample—to show what value can be attached to such an author's critical estimate of Alfred Tennyson and Alexander Smith.

Empires and kingdoms are not gain'd and kept
By making people peaceable and happy;
Without some murdering no man hath slept
To power beyond his fellows. The first Nappy,
To make him great what countless widows wept?
How many thousand children lost a "pappy!"
That he might feed his vanity and rule,
To die at last in prison—the poor fool!!

What thinks he of his grand imperial throne
(A throne his darling nephew better fills),
As he reposes in the tomb alone?
Doth he repent the hundred thousand ills
He brought on France? And will the Third atone
His Uncle's crimes? I well know what God wills
Poor man must meekly bear, although it be
His fellow-man's eternal cruelty!

This bad logic is only equalled by the wretched versification. We sincerely hope the two cantos already published will not pay. If they should, what a dismal retribution there is in store. Here is Mr. Monier's threat.

In Canto Three, if these two Cantos pay,
To Louis' dreadful death I shall come down;
Then paint the Reign of Terror, that wild sway,
Succeeding the dominions of the Crown.
Then, if my life and health be spared, some day
I shall depict Napoleon's renown.

Bernard Barton has said, in two fine and truthful lines,—

Niagara's streams might fall,
And human happiness be undisturb'd.

We can only add that the same result would be produced if Mr. Monier failed to write again!

PHILOSOPHY.

THE second volume of *The Works of John Locke*, in "Bohn's Standard Library," contains the conclusion of his famous Essay on the Human Understanding; his Examination of Malebranche's opinion of seeing all things in God; the Elements of Natural Philosophy; and his Thoughts concerning Reading and Study for a Gentleman, which are, in fact, a sketch of a course of reading, curious as showing what books were looked upon as great authorities in his time, and what kinds of knowledge were deemed to be the accomplishment of a gentleman. How different would both be now.—A most welcome addition to Mr. Bohn's "British Classics" will be *The Works of Edmund Burke*, of which the first volume has just been issued, printed and edited with that perfect attention to correctness of text and excellence of typography in which Mr. Bohn's series of the "English Classics" so excels its rivals. This volume contains his "Vindication of Natural Society;" the essay on "the Sublime and Beautiful," which, by the by, is more specious than solid; and a gathering of "Political Miscellanies."—The fourth volume of the *Collected Works of David Stewart*, as edited by Sir W. HAMILTON, Bart. (Constable and Co.), continues the famous treatise on the "Elements of the Philosophy of the Human Mind." It opens with the continuation of the second part, in which he reviews the origin and uses of language, and examines the principle or law of sympathetic imitation. In the third part he treats of the varieties of intellectual character, and compares the faculties of man with those of the lower animals. The editor's notes are numerous, and for the most part explanatory merely. He wisely abstains from controversy. The typography of the edition and its large size, a handsome octavo, makes it an ornament as well as a valuable acquisition to the library.

HISTORY.

THE Eighth volume of the *Illustrated History of England* brings us down to the reign of George II., by Smollett. Lord John Russell's commendations of Hume will, doubtless, promote the sale of this cheap and elegant edition of him; it is only to be regretted that a substitute could not have been found for Smollett, who has all Hume's faults, with many added ones of his own, and scarcely one of his merits.—Mr. Bohn has been giving to the public, in his "Antiquarian Library," a cheap edition of the Old Chroniclers who have supplied the raw materials of history for our more formal historians. Previously these were not to be obtained, but at an enormous cost. We trust that the enterprise has been rewarded in accordance with its deserts. He has just added the *Chronicle of Florence of Worcester*, translated from the Latin by Mr. T. Forester. The author was a monk of Worcester, whence its name, who died in 1118; and his Chronicle embraces the obscure period from the departure of the Romans in the year 446 to the 23rd of Edward I. in 1295.—The ninth volume of the illustrated edition of *Hume and Smollett's History of England* contains the tedious history by the latter of the reign of George II., the dullest book in our language.

MISCELLANEOUS.

Collected Works of Thomas De Quincey. Vol. IV.

Edinburgh: Hogg. London: Groombridge. This is, we think, the best, because the most peculiar and yet least egotistical, volume of De Quincey's works which has appeared. Not that we object so strongly as some critics to his egotism, which is indeed like no other body's egotism. If a being from another planet were coming to earth and telling us his story, we should be too much interested in it to care whether it abounded in capital I's, or recorded personal adventures. Now we cannot help regarding a man who, like De Quincey, spent some twenty years in the Patmos of a laudanum phial, seeing visions and dreaming dreams, much in the light of a stranger from another sphere, and entitled to similar indulgence. Still one weariness of *toujours perdrix*, and would yawn in the face of a ghost himself, were he to spin out eternal yarns about his own comforts or discomforts in the other state. And hence we rejoice that, in this most entertaining volume, the author, save in the last essay, talks with his usual discursiveness of almost every subject except himself—and even in that paints less the experiences of his waking than of his dreaming self—his soul emancipated from the thrall of the senses, and away out, on the double wings of genius and a poppy-leaf, into the valleys, mountains and caves of the land of slumber.

The many powers of a great and gifted mind may be divided into two, formation and illustration; or, as we may otherwise express it, the creating and the peopling of worlds—the making something out of nothing, and the arrangement of that something with new forms and varieties of life. Both these faculties are found, in a high measure, in the mind of the extraordinary author whose volume lies on our table. He can change the barren air into a world—and the chaotic world thus formed he can organise, people, and beautify. And yet, strange to tell, the very extent to which he possesses the creative power has been turned into a slur against his genius. He has been accused of magnifying trifles—that is, of making worlds out of nothing! This is hardly just. The Egyptians quarrelled with the Israelites for not being able to make bricks without straw. The critics, more cruel, quarrel with De Quincey for making the article without the materials! It is not denied that his descriptions and narratives are intensely interesting and gorgeously poetical. But it is maintained that the substratum is absolutely nil, and that De Quincey goes to work on the principle of *finding* himself in everything—the stock, lock, and barrel of his musket—the foundation, walls, roof and all, of his house! Well, be it so, can a greater compliment be paid to his powers? It is not the writer who makes trifles assume a deep interest we ought to blame; it is the writer who is perpetually talking about trifles, but on whose page they *continue* trifles still. What power there is in many of the little rhymes of Swift and of Cowper! How does Wordsworth's anointed eye—as he leans over and looks at the small celandine, the yellow gorse-bush, the bird's nest where five blue eggs are gleaming—transfigure them into grandeur, and lift them to the level of his own soul! What apparently more trifling than the fall of a daisy or the flight of a mouse before the ploughshare—and yet Burns has invested these little incidents of a ploughman's day with immortal interest. Next, indeed, to the power of grappling with a great theme, is that of glorifying a little one. And both these powers are possessed by the author before us.

In this volume we have much less minute painting than in the former. The subjects have all an impersonal character, and are interesting in themselves, apart altogether from the weight of association he can so easily attach to his themes. The book contains five papers of a very diversified kind. The first is his far-famed essay on "Murder considered as one of the Fine Arts." The humour of this piece we consider as matchless as the selection of the subject is strange. It has all the daring irony of Charles Lamb—without, indeed, his delicate finish, but with more imagination and more learning. What can be better in its way than the general idea of a society of virtuosos in murder—the description given of the solemnity and martyr-like earnestness and enthusiasm of their proceedings—the profound gravity with which the lecturer is listened to, and with which he speaks—the ter-

rible gusto of his descriptions, which excite a shuddering laughter altogether nondescript—the intolerable glee awakened in you by the fight between the Amateur and the Master of the Rolls—'tis altogether a piece of glorious nonsense! And yet underneath you seem to see a serious satiric vein glancing through, like metal amidst rubbish. It seems to tell us how easy it were and is to gloss over the darkest crimes; and it girds at those writers who have attempted this. It forms the *reductio ad absurdum* of the æsthetic principles of the Germans, as well as of the Optimist theories of Leibnitz and others. It intimates that not a few such grave speculators are bound by their own principles of taste and of moral doctrine to say: "Well, murder's not such a bad thing, and the murderer's not such a bad fellow, after all—else they would never be permitted in the 'best of all possible worlds.' Come, let us try and draw near, and find some use and extract some meaning out of him; and, if he at first *smell* a little strongly, we must just apply an ounce of philosophic civet, to sweeten him to our apprehension. Nay, on a little further reflection, why be so squeamish? A clever murderer must be a daring and noble fellow; although we scarcely can call him a saint—St. Thurtell or St. Williams would sound so odd." This class of philosophers De Quincey has held up here—and we think wittingly too—to everlasting scorn. We are not sure but he has also a gentle reference to the transactions of scientific and philosophical societies in general—to the solemn twaddle talked, the much-ado-about-nothing made, and the mutual flatteries exchanged, at such meetings. It is a pity that the paper was written before a recent meeting of a certain association at Liverpool, where a vast array of savans met, and spent we forget how many precious hours in discussing how it was that flies were able to walk with their heads downmost! This was a trifle beyond the magnifying power even of De Quincey's genius. "Murder, as one of the Fine Arts," had not butchered time more effectually as a subject of speculation than this, which is, nevertheless, a fair specimen of what the silly science of the day is doing for humanity. Men are asking our savans for intellectual bread, if not for spiritual light, and they are insulted by disputes about the adhesiveness of the feet of flies! No marvel that many of the most enlightened and thoughtful men of the day are turning away from such meetings—and such studies too—with sick loathing and unspeakable contempt.

To this strange and very suggestive paper De Quincey has added a postscript, containing an account of the murders committed in 1812 by the monster Williams, which for graphic force, cumulative interest, and the union of minute clearness of detail with a general shadowy horror, we have never seen surpassed. Every step of the story is distinctly, dazzlingly clear; and yet over the whole lies the unbroken "mist of darkness." This postscript—like many P.S.'s.—is better than the letter; and, written as it was very recently, shows how the author has preserved all his faculties entire, on to his seventy-fourth year.

His second paper, "The Revolt of the Tartars," is the miniature of an epic poem. For breadth of canvass, for striking vicissitude of events, for prodigious power of description, and for a grand and terrible catastrophe, it has seldom been equalled in history or fiction. It wants only one thing to class it with the very noblest historical masterpieces—it does not happen to be true. It may be indeed, and is, founded on fact; but we heard from De Q. himself, some years ago, that it was nothing more. After all, is it not better to reduce it to its proper character, that of a brilliant historical romance—which, if not true, ought to have been so; which, if not faithful to the minute literalities, is so to the general genius and spirit of the transaction—than to regard it as a Wellington or Raglan gazette? For our parts, we think it as true as the majority of histories, and care very little whether such a retreat ever happened or not. Enough that it has for ever stamped itself on our imagination, and that we are never weary of seeing those vast hordes retreating from the empire of the Russian Despot to the patriarchal dominion of the Chinese Monarch; of watching them, like the rebel angels on their march through chaos, hung upon by the artillery of the pursuing foe; of following their dauntless steps through slaughter, surprise, and treachery, over the soundless and boundless steppes of the desert, now bit by the sharpest fangs of winter, and now scorched by

burning heat; of witnessing from the heights, over the lake of Tengis, the ghastly spectacle of myriads of the fugitives and the fœmen, all alike mad with thirst and rage, plunging into the waters, and at once drinking them with their lips and dyeing them with their blood, while savage shrieks, that might almost have ploughed up new ravines in the riven hills around, are rising thick from the wounded or drowning wretches; or, in fine, following the remnant into the quiet resting-places provided for them by the Emperor Kien-Long, and standing in the cool shadow of the pillar he erected in commemoration of the event, and reading the inscription in its almost Scriptural simplicity and grandeur:

By the will of God
Here upon the brink of these deserts,
Which from this point begin and stretch away,
Pathless, treeless, waterless,
For thousands of miles, and along the margins of many
mighty nations,
Rested from their labours and from great afflictions
Under the shadow of the Chinese wall,
And by the favour of Kien-Long, God's Lieutenant upon
Earth,
The ancient Children of the Wilderness, the Torgote Tartars,
Flying before the wrath of the Greedan Czar,
Wandering sheep who had strayed away from the Celestial
Empire in the year 1616,
But are now mercifully gathered again, after infinite sorrow,
Into the fold of their forgiving Shepherd.
Hallowed be the spot for ever,
and
Hallowed be the day, September 8, 1771!
Amen.

We commend this noble chapter to our readers, not only for its high artistic merits, but because the tale it tells, which has often been paralleled in the Russian annals, may serve still more to feed fat the present just indignation felt by every man (except Cobden, Bright, and a very small tail, suspiciously resembling a pocket-handkerchief!) in Britain against that barbarous, cruel, and unchangeable tyranny of the North, which may be said to be among nations what Popery is among religions—a colossal and bloody sham—a relic of the Dark Ages—a power, like it, infernal, and deeming itself infallible—an enormous iceberg, unmelting amidst the blaze of civilization—an empire which, during its existence of 1000 years, has never performed one grand, generous action, nor been distinguished by aught save selfishness and coarse crime—which has come near to southern lands only to borrow from them arts and arms to be devoted to its own bad ambitions; even as the fallen angels stole from the armouries of heaven the weapons which they directed against God—and which must shortly submit to be interpenetrated with the general light of Europe, if it would escape the devouring and dismembering fire of indignation which is already rousing against it, and which may burn northwards as fiercely and widely as, forty years ago, it burned southwards; enwrap a Petersburg as it did a Paris; destroy a Nicholas as it destroyed a Napoleon, and hurl him down to receive from the elder shade the gloomy salutation, "Art thou also become weak as I? Thou that didst weaken the nations, that didst not open the doors of thy prisoners?" The very Aurora over the Boreal Despotism is becoming red and lurid, and predicting, in terrible whispers or in more terrible silence, that its destruction is near!

De Quincey's Third Paper is entitled "Dialogues of Three Templars. It appeared originally in the *London Magazine*, and may be considered as a little extract from a large, unpublished, and never-to-be-published volume on a subject which employed his mind during the happiest and most laborious years of his life. Who has forgot in his "Confessions" the delicious picture of the solitary student among the Cumberland mountains, in his little cottage, with his tea equipage and a fair tea-maker beside him, and his Kant and Ricardo before him, carrying on his unwearied studies; while ever and anon he rises, and going to the window sees the Moon and Orion shining down on the mountains of the Lake country, clad in pure white sheets of most ethereal snow—those death-ropes of nature, more delicately lovely, and dearer it would seem to the heavenly orbs and to the winds of night, than her most gorgeous summer attire? It was there that he mastered the principles of political economy, and projected and began a giant work on the subject, of which this Dialogue is only a splinter. To us, who know very little of the subject, this essay is chiefly interesting as revealing the variety of the author's powers. These dialogues are full of close and compact thought; and you think it strange to see the most discursive and erratic writer of the day chained to the form of reasoned dialogue, as to an oar, and working so

powerfully in his bondage. All such writers, indeed, are better now and then of some species or other of constraint. Some find it in *rhyme*, as distinct both from prose and from blank verse—others in the practice of antithetical comparison—others in the common formulae of argumentation; but it requires the limitations of logic and of dialogue together to restrain the digressive tendencies of De Quincey. We must say, however, that we prefer him when he is wandering at his own sweet will; and suspect that the public at large would not give one of the deep and musical sobs of his "Suspiria de Profundis" for a thousand dialogues like the "Templars," or a hundred volumes like his "Logic of Political Economy." These, however, should serve, at any rate, to abash the silly and malicious scribblers who have recently been praising his style at the expense of his understanding, if anything can make the brazen brow of wilful injustice to blush.

From political economy, and its dry and husky mysteries, we turn with relief to the next paper, even although it be on war! A subject this that has all of a sudden started up into the intensest interest and importance. Men in this country had almost forgotten all about it. Wars and miracles had both come into the same category, as things that had been, but were passed and were never to return. Soldiers seemed *stuffed* soldiers. Drums, cannon, trumpets, banners, and all "the pride, pomp, and circumstance of glorious war," had sunk into toys or phantasmagoria. War, like second-sight and ghosts, seemed abandoned to the purposes of poetry. As in the preceding age there had been a generation in whose vocabulary the word "peace" was a stranger, so there had arisen another in whose vocabulary the word "war" was unknown. Some were prematurely supposing that the Millennium had commenced, and that swords would soon be changed into ploughshares. Others, of a hotter temperament, were looking back with a certain envy to the glorious days of Trafalgar and Waterloo, and wishing that they had been then alive to share in the inspiring rapture which followed the tidings of victory, or to feel the fierce determination which sprang up under the pressure of defeat. And now, in the course of a few months, what is the spectacle? Armies mustering—the echoes of far cannonades ringing through our streets—mighty battles, to which Waterloo itself was but a skirmish, being fought—soldiers stared at on the streets, as if they had newly risen from the grave—War swollen into a giant, and in his Briarean hands wielding a literature, a science, and a philosophy of his own, besides his old weapons of death—a struggle commenced which threatens, like a fire kindled in the centre of a forest, to enwrap all the world in its flames, and to burn on till, as with the Trojan contest, it draws sublimer beings than man into its vortex, and precipitates the crisis when the Son of God shall take the kingdom, grasp the reins of the power, and seize for his own imperial head the crown of the glory.

Appropriately to this sudden, and we trust final, revival of the War-spirit, comes in De Quincey, and lifts up his thin but thrilling voice on the subject. His paper not only defends war, but proclaims its necessity; maintains, in certain cases, its divinity; and predicts that it shall never end. There is a pillar in Ceylon, over which hangs the legend that an angel crosses it once every hundred years, and by the friction of his mantle rubs away an infinitesimal portion of it; and that when he has completed his task, and by this inconceivably slow process melted the entire granite away, then shall the end come, according to the Ceylonites of the world, and according to De Quincey of war. We find in a book called the New Testament—a book which De Quincey has often owned to be divine—a different sign given of the approach of the close of all things. "When this gospel of the Kingdom shall be preached in all the world as a witness unto all nations, then shall the end come." And we find in a still more ancient book, that of Isaiah, the words, "Neither shall they learn war any more."

We grant, with Mr. De Quincey, that if humanity shall undergo no change, and if nations are not fully Christianised as well as civilised, there must always arise occasions for war—nay, occasions when war shall be as holy as necessary. We grant, too, that while no book contains in it more distinct and terrible denunciations of that spirit from which all unjust war springs, and of the evils and enormities which mingle with most

wars, than the Bible; none upon occasion gives a sanction more decided to defensive and legal warfare, or with a less uncertain sound blows the blast of the trumpet which summons at times into the field the patriot, the hero, and the saint. It calls God in one place the Prince of Peace; but in another the Lord of Hosts. It says here, "Scatter the people who delight in war;" but it says there, "The Lord mustereth the host for the battle," and the "War was of God."

We are far, too, from being blind to the artistic charms and graces of this fell destroyer. It is a noble and spirit-stirring sight, that of a great army going forth on the morning of a battle-day; its banners waving in the breeze, which seems to dally with and delightedly to linger amid their rich voluptuous folds and haughty scrolls of golden blazonry; its trumpets blowing their wild aerial notes as if speaking not only to the spirits of the living but to the souls of dead warriors, and inviting them to witness or inspire the deeds of daring which are at hand; its drums sending their deep bass notes, their booming under-tones, through the shriller trebles of fife and trumpet; the measured tread and glittering uniform of the ranked soldiers, moving as if they were limbs of one body, and animated by one living spirit; the gleam of the swords, bayonets, and guns, their points catching the rays of the morning sun, and shining—the dewdrops of death; the cannon, those slumbering dragons of the fight, hurled heavily along the quaking ground; and the splendid apparition of the cavalry, with their glittering equipments, their flashing arms, their graceful motions, and their horses, alike beautiful and brave, "the glory of their nostrils terrible, smelling the battle afar off, the thunder of the captains and the shouting, swallowing the ground for fierceness and rage, pawing in the valley, rejoicing in their strength, and going forth to meet the armed men." The man were dull and insensate as the dust beneath his feet who would not feel his blood stirred by such a spectacle, and who would not be ready, in momentary enthusiasm, to cry out with the poet

'Twere worth ten years of peaceful life—
One glance at their array!

We grant to De Quincey besides that, in addition to the artistic charm which distinguishes war, it is often attended by a deep moral interest, and has been productive of many advantages to the human race. It has brought out many glorious peculiarities, as well as many evil qualities, in human nature. It has discovered in man depths of endurance, of courage, of self-denial, of generosity, as well as of cruelty, selfishness, ferocity, licentiousness, and falsehood. It has defended as well as desolated nations. It has protected as well as invaded the liberties of man. Even as the "red rain," to use the poet's words, which fell on the plains of Waterloo, made the "harvest grow," and extracted much peaceful produce, much golden grain, from that blood-soaked field; so, in another sense, the red rain of warfare which has fallen upon so many lands has often been the means of cherishing national virtues, increasing the strength and purity of patriotism, defending freedom, protecting religion from assault, and of raising a copious crop of noble men and women. Nor have we any love for those "passive obedience and non-resistance" principles advocated—strange to tell—by some of our modern Liberals, whose care for liberty is confined to the love of free-trade, and who, in order to save us the expense and themselves the loss to which a war exposes, would allow us and our rights to be trampled on, our national honour sacrificed, our flag insulted, the interests of an old ally ruined, and the cause of the liberty of the world compromised. We laugh at the men who, instead of resisting the Czar by his own weapons, send him their Olive-Branches and their Peace-Heralds—as if a bear were to be propitiated by an offering of putrid rose-leaves!—despatch deputations to kiss his great toe, and endeavour by contemptible sophistry to whitewash his worst actions. Their opinions lead to the most slavish consequences. It follows from them that, if a man's life or that of his dearest friend is in danger from an armed ruffian, he is not to shoot him dead. It may be said, indeed (as was said to us by a prominent member of the Peace Society, when we pressed him with this case): "But what is to become of the ruffian's soul? Must it not go to hell, when thus cut off in the act of sin?" We replied: "That is nothing to the man; is his own soul certainly safe? Or, suppose he has a son, whom he knows to be in the gall of bitterness and the bond of iniquity, see the dilemma he

should be placed in: which of the two souls shall he allow to go to perdition—since, by the supposition, both are in equal danger—the soul of his son, or the soul of a stranger, who is seeking to become a murderer besides? I venture to say that there is not a father connected with a Peace Society in the world but would, in the circumstances, draw the trigger, and shoot the murderer, rather than allow his own child to sink, at one and the same moment, into the arms of the first and of the second Death." The worthy secretary became dumb.

We value accordingly De Quincey's paper, because it contains a powerful fire against the Peace Society, to which, upon its (that society's) principles, there can be no reply—and which might almost be expected to blow them across the ocean to Russia—that where their hearts, and perhaps their hands, already are, their whole bodies may also be. At all events, De Quincey may peradventure live to recount a much stranger Exodus than that he has depicted in the Revolt of the Tartars—the grand departure of the Peace Society *en masse* from the tyrannical dominions of Queen Victoria and her sister Common-sense, to the benevolent sway of the Czar Nicholas and his Brother, a certain "much misrepresented" personage who shall here be nameless. We see this matchless transit in our mind's eye—Cobden mounted on a cart full of dear corn as a sample of the effect of the Repeal of the Bread-tax, with his face turned pensively toward Cottonopolis, which appears going down in the remote distance—John Bright, having exchanged his suit of drab for a suit of deep mourning, and making up for a tearless eye by weepers of portentous length—George Thompson mounted, with ample room and verge enough, on the top of an omnibus, entitled "the Empire," within which you see, among many others of less notoriety, the jolly figure of W. J. Fox, attracted, like his illustrious namesake Charles James, by the charms of a St. Petersburg celebrity—in the rear Joseph Sturge, Mr. Pease, and some others, knights of lower degree, with flags of varied device floating over their heads, bearing such inscriptions as "Beware the Bear," "Farewell an Ungrateful Country," "Night and the North for ever," "Britons may be Slaves, but never shall be Soldiers,"—a few vegetarians and rabid followers of Father Matthew swelling the outskirts of the procession, and raising a feeble cheer as it moves along; while the Editor of the *Nonconformist* bows a polite farewell; and Mr. Binney, his tongue in his cheek, gives a parting blessing to the illustrious cavalcade. If *Punch* has not already anticipated us in this picture, which, as we seldom see him, we cannot tell, we recommend it specially to his notice.

To be serious on a subject which, although abounding in ludicrous elements, is serious enough in all verity—De Quincey can only be met upon Christian—aye, and on Millenarian grounds. His argumentation on all others is irrefragable. Man is, and has always hitherto been, an untamed and untameable animal, tending ever, both as an individual and as a community, to wars and fightings; and as soon hope to turn a tiger into a lamb by a course of bleeding and blistering as by all that lies in the power of civilisation to make man finally forsake war. The nature of man "casts ominous conjecture" on the whole success of common peace measures, including all the influences of education and refinement. Civilisation can only—as De Quincey also shows—refine war somewhat, make it shorter in duration, and less savage in its modes of prosecution; but not till man is—as a species—"born again"—shall the reign of universal brotherhood begin. Then, and not till then, shall the fair spectacle be presented of the "whole earth sitting at rest and still." The partial peace which obtained when Christ came first, and when the temple of Janus had but recently been shut, shall be rendered universal and permanent when he comes again—the Power as well as the Prince of Peace. It may be that still, to use De Quincey's striking words in the close of his paper, "the tutelary angel of man, when he traverses a dreadful field and reads the distorted features, counts the ghastly ruins, sums the hidden anguish, and the harvest

Of horror breathing from the silent ground, nevertheless, speaking as God's messenger, blesses it, and calls it very good"—although at this too many will incredulously shudder; but, assuredly, it shall not so continue for ever. One grand war over—is it not begun?—above whose bloody and terrible plain may appear the crown of the

coming of the Son of Man—and the sword shall sleep in its sheath for ever; and the inhabitants of a warless world shall have difficulty in believing the records which tell of its existence, and still more in crediting that it was once a necessity in human society, and a true and valued glory around human names.

We come now to the last paper in the series—a paper composed of three parts, which merge and melt into one another—like dreams into dreams. Indeed all three are really, although only one is ostensibly, a dream. The “Glory of Motion” is a day-dream. The “Vision of Sudden Death” is a dream of the morning twilight. The “Dream-fugue” is a vision, distempered, but beautiful, of the night. This paper as a whole may be called the most characteristic and peculiar in the volume—perhaps of all the papers in the collection, exclusive of the very first in the first volume. It belongs to the class of “Opium Dreams,” the recital of which in his Confessions first made him famous, and like these is distinguished by the intense radiance cast on minute and shadowy objects, like the light of a torch turned strongly on a dark spot of ground, which reveals every enmet and oft that crawls, and every straw and pebble that rests on it, and make it seem a little planet for the time; by the rich chiaroscuro at other times of the tint, by which he partly discovers and partly conceals the scenery; by the wild yet well-arranged confusion of the incidents; by the breathless rapidity of the transitions; and by the admirable skill with which he reproduces the smallest events and circumstances of the waking basis, supplied by his ordinary life, magnified, mystified, and sublimated in his dreams.

The events and circumstances of these three papers consist of nothing more than a few reminiscences connected with mail-coaches in the days of yore, when the great battles of the Peninsula and Belgium were being fought, and when the mails were adorned with laurels, as they carried the tidings through the land; and when on one occasion at early morn the author, riding outside a mail-coach, was the means, the guard and coachman being both asleep, of saving a young couple approaching in a gig from being crushed to death by the furious vehicle. Yet out of this, and two or three other similar incidents, De Quincey has, with almost magical skill, constructed the most extraordinary structure of half-reverie and half-dream that perhaps even his Arabian mind ever piled on clouds and steeped in aerial sunshine. We despair of giving our readers any idea of the manner in which elements, not only seemingly insignificant, but discordant, are fitted to each other—adjusted, reconciled, alike enlarged and spiritualised—so as to form the highest poetic unity, and to produce the deepest interest withal. Any extract would do it gross injustice; for the “dream is one.” Nay, it must be looked at more than once ere you can descry the exquisite art of its seemingly fantastic structure—like the eye of Ariel slyly peeping out from behind one of his bright cloud-creations. It has not the passionate earnestness, the cries of ethereal anguish, the lurid sublimity of his “Palimpsest Levana” and the “Three Ladies of Sorrow,” which appeared as his third series of “Suspiria” in the *Blackwood* of 1845, and which we hope to see reprinted by-and-by in this series; but is superior, we think, as an artistic whole, and through its management of the most meagre materials, to all he has hitherto written.

How by his “so potent art” has he glorified an English mail-coach—till you follow its path as you might that of some Star-messenger, passing from galaxy to galaxy, in periodical communication of mysterious tidings or circulation of supernatural light! We cordially join with him in mourning the departure of the old mail-coach, with its fine fluent, round, and rolling motion; its beautiful horses; its splendid appurtenances; its red-uniformed guard; the romantic horn proclaiming its regal advent; its two eyes flaming through the darkness, like the eyes of a lion; the music of its wheels heard with joy as if it were the produced presence of the king by thousands, as it careered along; the type it supplied of power, of unity and centralisation, of order and obedience, of measured might, useful majesty, and intense punctuality; the sublime and terrible thrill produced by the news of its stoppage as the signal of rebellion; and we feel ourselves labouring for words and images to express our notion of this mighty cataract pouring and peeling through the silent land; this current of command flowing down from the central point of authority to the

lowest limit; this rushing, mighty wind bearing what divers tidings upon its wings! this life's blood of a land's system, flowing audibly, recurrently, and night and day, through every artery and every vein. If these figures are still found inadequate, let our readers turn to the “Glory of Motion,” and they will soon be ready to substitute the words “the Mail-coach—a Poem.”

APOLLODORUS.

Collections concerning the Church or Congregation of Protestant Separatists formed at Scroby, in North Nottinghamshire, in the time of James I.: the Founders of New Plymouth. By the Rev. JOSEPH HUNTER. London: J. R. Smith.

EVERYTHING connected with the Pilgrim Fathers has an interest, both here and in America; and, therefore, we are not surprised to hear that the Rev. Joseph Hunter's first discoveries of records of them existing in Nottinghamshire were eagerly purchased, and are now out of print. The volume before us is an extension of the former one, adding many new and equally curious facts, subsequently discovered by the researches of this indefatigable librarian. We shall not attempt an abstract of this work, which all whom the subject interests will read. Enough to announce its appearance as a fact in the literature of the time

MR. LEONE LEVI, who, although not a Lawyer, has made Commercial Law a study, has just published *A Manual of the Mercantile Law of Great Britain and Ireland.* (Smith, Elder and Co.) It is designed more for the general reader than for the Lawyer, and therefore it avoids as much as possible the use of technicalities, and enters minutely into the more elementary parts of the law. The topics treated are International Commerce, the Laws that affect Merchants, Partnerships and Joint Stock Companies, Mercantile Instruments, Bills of Exchange, and Promissory Notes. The latest decisions are included. — The *Climate of Madeira* has been lately defended as much as formerly it was lauded. Dr. Lund, and others, have declared it to be the worst country in the world for consumptive patients, instead of the best. J. M. Bloxam, Esq., has come to the rescue in a pamphlet, wherein he adduces authorities, facts, and figures to prove that Madeira is maligned and does not deserve the ill-repute which fickle fashion has lately affixed to it. — “An Old Vicar” has treated of *Village Development* in a little volume (G. Cox), in which he gives excellent advice for the conduct of parochial duties by the clergyman—how he should take care of the Church and the Churchyard, the School, and its Library; what the Village should possess, how meetings of the parishioners should be encouraged, and village visiting be promoted. Good sense distinguishes this thoroughly practical little handbook for the country clergyman. — Mr. Leverson, a solicitor of no common ability, has issued a little treatise, entitled *Copyright and Patents; or, Property in Thought* (Wildy.) It reviews the moral as well as the legal question of copyright, the author claiming it as a matter of right, and not of privilege merely. He maintains that there is a property in inventions. He appears, however, to have overlooked the fact that it would be impossible to define an invention, seeing that the greater part of it is only a plagiarism of some previous invention. This is the difficulty in the way of a property in thought; and the Legislature has wisely avoided it, by treating the question as one of expediency only, and granting copyrights for a limited period as a favour, and not as a right. But the essay is well worth reading for its own merits. — J. W. Jackson, Esq., has published a pamphlet on *The Peoples of Europe.* He adopts the Kosuth views, and would have us pay the piper to make a revolution abroad for the benefit of the Red Republicans, and so to create a flame which would spread to ourselves, and burn down our own houses. — We do not pretend to understand, and therefore will not attempt to explain, certain *New Theories of the Universe* promulgated by one James Bedford, Ph.D., in a small pamphlet. — Mr. John Locke has published a second edition of his essay on *Ireland's Recovery*, in which he produces the experience of another year, as shown in figures, proving indisputably that Ireland is rapidly advancing in the career of prosperity. In whatever aspect viewed, the same gratifying results are visible. The Incumbered Estates Court has been the great instrument for effecting this good. All who are interested in Ireland's welfare should read Mr. Locke's pamphlet. — We cannot conceive why *Odds and Ends from an Old Drawer* (Routledge) was printed. They were not worth taking out of the drawer into which they were thrown, much less the cost of printing and illustrating. Some of the poetry is vile; and the prose, though better, is not above mediocrity. — The war tastes of the time are ministered to in the first part of a work, which is really very interesting—*Remarkable Sieges.* (Ingram and Co.) It opens with a minute description of fortification and siege operations, from which every reader will glean a great deal of new and useful information; and then we have well-written narratives of the sieges of Rhodes, Antwerp, Constantinople, Vienna, Gibraltar, and Algiers. It is profusely illustrated with engravings.

PERIODICALS AND SERIALS.

We are glad to see *Blackwood* again favouring its readers with some fiction, in which it always excelled. Here we have the first part of a promising romance entitled “Zaidee and the Jew: a Tale from the Russians.” In other respects *Maga* is very warlike. The “Story of the Campaign,” written from a Tent in the Crimea, is full of interest. The “Education of the Royal Artillery” is critically reviewed; and there is the second dialogue on Peace and War.

Bentley's Miscellany has a tale by Shirley Brooks; a paper on the Fate of Franklin; an imaginary dialogue between Southey and Lamb; a biography of Charles Kemble, and other topics of the time.

The *Dublin University* also talks about the Crimea, and this is its only war paper. The others are of the wonted variety—reviews of recent tourists in America; a Christmas story called “The Waits;” a Memoir of Field-Marshal Count Brown; and some more than respectable poetry.

The *Eclectic Review* is anything but what we should have expected from the organ of the Dissenters. It discourses of almost every topic except that to which it should be devoted—the “Pronunciation of Greek,” “Lord Bacon,” “Patmore's Friends and Acquaintance,” “Foster's Jurisprudence,” and such like; but all very cleverly done.

The *Gentleman's Magazine* never growing old except in years and honours, even in this time of war goes on in its quiet path of antiquarianism, dealing with history only as something past, and almost as if it had no interest for us. Its biographical department constitutes its chief value.

Chambers's Journal for December continues Mr. St. John's novel “Martino.” It has many other papers in its usual manner, mingling the useful with the graceful.

The *Art Journal* for December contains an engraving of Hilton's fine picture of the “Finding of the Body of Harold,” in the Vernon Gallery, and Sir T. Lawrence's portrait of Fawcett, from the same, with numerous wood engravings, illustrative of ancient and modern art and decoration.

The minor magazines and serials of which we have to acknowledge the receipt are the 2nd part of *Harry Coverdale's Courtship*, by Mr. Smalley. — *Home Thoughts*, by Mrs. Octavius Owen, the most respectable in appearance of the cheap journals. — *The Bouquet*, contributed by amateurs. — *Macphail's Edinburgh Ecclesiastical Journal*, a semi-religious, semi-literary review. — *The Home Companion*, which has just changed hands, we hope with advantage; and *Orr's Circle of the Sciences*, which we fear has been an unprofitable venture. — Part IV. of Mr. Westwood's *Butterflies of Great Britain*, containing two beautifully-coloured prints with elaborate letterpress descriptions. — Part IX. of *The Lund we Live in*, describing London, with a multitude of engravings of the highest excellence; and the 5th part of Mr. Barnard's *Theory and Practice of Landscape Painting in Water Colours*, in which the art is taught also by examples, having no less than five coloured lithographs.

A supplement, gratis, with the *Weekly Dispatch*, every week until further notice. — The unexampled interest which attaches to every incident connected with the operations of the Allied Armies in the East has determined the proprietors of the *Weekly Dispatch* to devote a greater space to the intelligence from the seat of war than the ordinary limits of this, the largest newspaper published, could possibly afford, and with the view of giving the amplest details, they have resolved upon the issue of a series of supplements, gratis, which will include every particular of interest connected with the Siege of Sebastopol, and will be continued whenever demanded by the progress of the campaign. By the publication of these supplements the portion of the paper usually devoted to incidents of domestic and political importance will be reserved intact, and the engrossing subject of the war will receive the fullest and most varied illustration. A supplement will be published on Sunday next, gratis, and each succeeding week until further notice. Orders may be given to all newsvendors in town and country; and to the publisher, at the *Dispatch* Office, 159, Fleet-street.

DEMANDS FOR POSTAGE ON NEWSPAPERS. — In many country districts demands of various amounts have been made upon persons to whom newspapers have been addressed, such newspapers being so folded as not to exhibit the Government stamp. An application has been made to Viscount Canning, the Postmaster-General, upon the subject, and his Lordship has replied that an order recently issued by him, requiring that the stamp should be visible, was only intended to apply to those papers which publish part of their edition with and part without the Government penny stamp, and that he did not for a moment intend to include regular newspapers. The instructions his Lordship has conveyed to country postmasters only apply to “stamped publications not strictly newspapers;” but from a misapprehension of the order by officials in the provinces many irritating mistakes have been committed. — *Daily News.*

FOREIGN LITERATURE.

THE CRITIC ABROAD.

THERE is no more pleasant companion than the intelligent naturalist. Not he who lives in a hortus siccus, and in camphorated cabinets of butterflies and beetles; not he who is surrounded with stuffed salamanders and rows of bottles wherein water-drinking fish, temperate snakes, and tee-total lizards float or swim in alcohol; but he who has studied nature in fields and in woods, who has explored the cavern, who has netted the river, who has dredged the ocean. Such a man you trudge along with gaily, be the season what it may. By highway or byway he is ever introducing you to his floral or faunal acquaintances. He addresses them as old friends, not by the fine names the bookmen give them, but by such names as have been known to unlettered but observant rustics for many generations. He can tell you how they live and move and have their being—"to whom related and by whom begot." It is astonishing what histories he draws from the hedge-row, what annals from the ditch, what novels he constructs from the materials of the bog, and romances from the running brook. He is a kindly man, and has many a kind word to say in favour of things despised. The toad rises in your estimation after he has introduced you to him; you view the snake with less aversion than before; the mole you discover to be a useful member of society, which you henceforth protect rather than hand over to the tender mercies of the man in fustian, who strangles them at so much a score. Then what a venturesome genius is the naturalist. You cannot always follow him on foot nor sail with him upon the sea, nor dive with him into the tropical forest; but you can follow him in his book, where he is still the pleasant gossip and companion. He climbs high mountains, to gather lichens or bottle air; he descends into the chasms of the glacier; he exposes himself to the furious sun of the equator and to the icy blast of the pole. There he runs the risk of being bled to death by vampires and mosquitoes; here the risk of being hugged to death by the bear, or dragged down to the realm presided over by a certain David Jones at the tail of a whale. He makes himself at home with the lion, rides pickaback on the cayman, frolics with the elephant, quizzes hippopotami, and looks the tiger coolly in the face. A wonderful man is the genuine naturalist.

Among the genuine naturalists we must record A. de Quatrefages—a name too well known to science to need any recommendation of ours. There has been recently published in two volumes his *Souvenirs d'un Naturaliste*. The substance of these charming volumes appeared in the *Revue des deux Mondes* some eight or ten years ago. Zoological science has since then made some progress, and the former papers have, accordingly, been corrected, and made the exponents of the science as it at the present moment exists. The aim of M. de Quatrefages has been to popularise zoological studies, and he has succeeded. He has not been a tarry-at-home traveller. He has wandered by the sea-shore, clambered among rocks, examined islands and ocean-caves. In these his *souvenirs* he takes us all along the coast of the bay of Biscay, and to Sicily and the fires of Stromboli and the crater of Etna. He has seen strange forms of life—creatures hideous to the eye of the vulgar, but revealing their beauties to the eye of the naturalist. His book is, in short, a beautiful romance of nature, most worthy to be read.

Here next is a Swedish naturalist who has been all round the globe—R. J. Anderson. He sailed with the Swedish war-frigate *Eugenia* in 1851 and returned in 1853, and his journal has appeared in Leipzig in German dress—*Eine Weltumseglung*—("A Voyage round the Globe.") His book is neatly written, but adds very little to former knowledge. The frigate followed the old track pretty much—Madeira, Rio Janeiro, Cape Horn, Valparaiso, the Sandwich and Friendly

Islands, the Carolines, China, the Philippines, Singapore, Batavia, the Mauritius, the Cape of Good Hope, the Azores, Plymouth, and home again to Carlscrona. The naturalist was a good observer, and has the art of making all his facts interesting. We read with regret the account he gives of the present condition of the former residence of the great Emperor in St. Helena. Has he no admirer, who will redeem the house of his bondage from the Vandals who exhibit it to the stranger, in a disgraceful state of filth and dilapidation, for a fee of two shillings? There is scarcely a pane of glass in the windows; the plaster has fallen from the outer walls; the paper on the inner walls is entirely gone; even the stones in the walls are loose. The floor is covered with dirt, and the roof is falling in. The room wherein the Corsican eagle died is used for drying grain; that in which his corpse lay is occupied by a threshing-machine. The library is filled with litter, and his bed-chamber is converted into a stable. The Government, we are farther informed, sold the locality for a considerable sum; and the showman who presides over these abominations addresses the stranger with a "Walk in! walk in!" holding forth a tarnished paw the while for his dues.

A Frenchman, M. Léouzon le Duc, writes an interesting book about the islands where French and English cannon spake rather loudly not long ago. *Les Isles d'Aland* is its title; and in it he gives account of the origin and history of the islands, their manners and customs, superstitions and love. They appear to be in the main hospitable people, though rude of speech and heavy of fist when excited. They are fond of money, and no less fond of brandy, which they drink at bridal and burials, at church and at market. They appear, moreover, to be rare fellows at driving a hard bargain, and as litigants have not equals. An Alander never appears so happy as when he has a lawsuit on hand. It really grieves him to win his cause, if the suit has not spread over a fair number of years. He has some superstitions which are common to the Finns, and others which are common to the Swedes. He may believe in nixies and elves; but he is legally forbidden to believe in witches. The wedding customs of the Alanders are rather singular. The wife is bought with a price, into which brandy and tobacco enter largely; but infidelity is a rare vice. We shall just add that the Alander is a rare hater, and none come in for his heartiest maledictions more than do the Russians.

Here next we have a German who gives account of far-away places. German travellers can write pleasantly enough when they abstain from pestering us with objectives and subjectives, and the everlasting *Ich*. Moritz Busch, who makes his appearance rather late, belongs to the pleasant order of travellers, as witness his *Wanderungen zwischen Hudson und Mississippi* ("Wanderings between the Hudson and Mississippi.") He appears to be well acquainted with the ground he passes, and writes with an easy pen. As a piece of statistical information, he informs us that in Cincinnati there are twelve printing and publishing houses, employing about seven hundred people. The books and periodicals issued by these houses are estimated at 1,250,000 dollars yearly. He considers that there are more book-readers here than in Germany, and states that the books most in demand are educational and religious. Of this same Cincinnati he gives some characteristic sketches, of which one or two:—

A public crier stops at the corner of a street, and announces a lost child. Farther on, suspended like a standard from a cord running from house to house across the street, is a placard with the name of some democratic candidate. To the right you hear the sound of a drum; to the left that of a life. A company of the civic guard, in the most various costumes, are proceeding with martial tread to the exercising-ground, preceded by thirty musicians. One has a musket, with fixed bayonet—another has a sword by his side; this one wears red striped trousers—that, breeches trimmed with gold lace. The officers are loaded with epaulettes and gold broidery. Elsewhere may be seen a policeman, decorated with his star, gravely standing guard over a heap of old shoes, addled eggs, and cabbage-stumps, to prevent this precious booty being carried off by the greedy pigs that

roul and grunt their joy beneath it. Yonder are two loafers, who box one another to their hearts' content, opposite a fire-office; and not far off stand, sadly, the blackened walls of the house recently destroyed by fire, on which is painted in large characters the new addresses of the ex-occupiers. In passing along the streets one meets at every step dandies clad in the last style of fashion, with their trousers turned up to mid-leg, to save them from the mud, and who, to economise pocket-handkerchiefs, blow the nose between their finger and thumb. An omnibus, decked with flowers, and ornamented with the portrait of Zachary Taylor, draws up before you, and there descends from it half-a-dozen young ladies dressed as bloomers. Enter one of the principal banks; ask that old man, who is busy sweeping out the antichamber, where the master of the house is to be found, and he will answer that he himself is the master. Enter a restaurant. It is noon, and you are hungry; all kinds of roast meat smoke upon the counter—a pile of plates stand by a basket filled with knives and forks. We eat and drink our fill. On going out I put my hand into my pocket to pay the bill. My companion cries: "What are you about! The repast is gratis; the restaurateur would laugh at your simplicity!"

The author deals out even-handed justice to the Americans. He shows their dark as well as their fair side. He points out those institutions which are peculiar to the country and valuable, and those which degrade the national character and injure the state. Of course the subject of slavery is treated by Herr Busch. He gives a vivid picture of a slave-auction; but it is too long for extract. We have been greatly pleased with the little we have had an opportunity of reading in the author's two goodly volumes.

One of the busiest writers of the day is Professor Gaullier, of Geneva. His pen is ever in motion, contributing to magazine or review, or compiling the book. One of his late works is entitled *Mémoire sur la Composition des Chroniques de Savoie* ("Memoir on the Composition of the Chronicles of Savoy"), from which we extract the following naïve morsel, setting forth how courtships were managed, and marriages brought about, in the good old times of Louis VIII. or Louis IX.:

When Count Thomas of Savoy had arrived at years of discretion, he came from Anessey to Geneva, where Count Guy of Geneva received him with very great display. The Countess, his wife, and Beatrice the Fair, his daughter, arrived the same time at Geneva with the Count of Burgundy and Count Thomas, and there was in this city great festivity, joustings, morris-dances, and mummings. Count Thomas, while dancing with Beatrice, became enamoured of her to such a degree that he was pierced through and through. Venus, the goddess of love, inflamed his eyes so that he took to say to the fair Beatrice: "Madame, my love and all my joy, your beauty has so captivated me that I know not what to do, except to pray you to have mercy upon me." Then they danced several rounds, and when they were seated she replied to him: "Monseigneur, my cousin, be silent; but, if it be you love me so, then ask me of my father for your spouse, and when it shall be so, I shall consent willingly." And then the Count Thomas said to her: "Well, my lady and my all, never shall I have other spouse than you." When every one had retired, the Count Thomas could not sleep, but tossed and turned and sighed heavily. The Count of Burgundy, who was very sage, said to him: "Why do you not sleep yourself, or let others sleep?" To which the Count Thomas made answer: "Monseigneur, my father, I am so captivated with the daughter of the Count of Geneva, that I know not what to do." And his step-father comforted him, and said: "Sleep, and be certain that she is the woman that you shall have to wife." After mass the Count of Burgundy said to Count Guy: "My cousin, you see that my niece your daughter is of an age to marry; I see not what better you can do than to take and place her with my step-son the Count of Savoy." But the Count Guy refused, "because," said he, "his grandfather killed my father at the Thames mouth." Some time afterwards Beatrice departed for Paris with her father, having been demanded in marriage by the King of France; but the Count Thomas laid wait for her in a wood, and surprised the fair bride and her suite. "Why do you seize me?" demanded the Genevan, "and what have I done to you?" "More than you believe; because you want to give my wife, your daughter, to another husband than me." "Your wife!" demanded Guy; "and who then made her yours?" The Count Thomas replied: "Ask her if it is not so?" And the Count said to his daughter: "What say you to that?" And she answered, "Monseigneur, if it please you, I shall be content to have him." It fell out, then, that the Count Thomas

espoused the fair Beatrice, and that Count Guy of Geneva became the man of the Count of Savoy, and promised him fidelity, and to hold his lands of him in fief, as well himself as his posterity. "Things being so, we must be content," said the good King of France, on hearing of the adventure.

There is still life in Italy—not spasmodic, not galvanic life, but real healthy vital action—true pulsation. Of poets we have two before us, Roanni and Servadio.* The former writes tragedy, the latter comedy. The first has praise for the purity of his language and breadth of imagination; the second for his easy style and correct portraiture. Long in coming, but come at last, we gaze with affection on the following title-page—*Le Opere di Galileo Galilei*. This is the first complete edition of the works of the great philosopher; and his own manuscripts have supplied the printer. Galileo's works first appeared at Bologna in 1656.

Among recent reprints we observe Stendhal's "Lives of Haydn, Mozart, and Metastasio"—(*Vies de Haydn, &c.*)—a book for the musical world. Carpinì wrote a life of Haydn three years after his death, which occurred in 1809. It was called *Le Haydn, &c.*, or, "Letters respecting the Life and Works of the celebrated Maestro Joseph Haydn." This was a work of merit, and deserved the full success it obtained. The work, published in Italian, was translated into French by Beyle, who, as we read, embellished the original by pruning it of various academical figures, which the abbé had considered necessary to be introduced. Beyle, having once commenced pruning, knew not where to stop, and so took many unjustifiable liberties with the original. He published his translation with the title, *Lettres sur le célèbre Compositeur Haydn, par M. Louis César Alexandre Bombet*. Carpinì, who was at Milan, learned, at the end of eighteen months, that a French writer had been treating the same subject as himself, and sent for a copy of the work. His surprise on beholding the travesty may be readily conceived. Carpinì wrote:

Vienna, 15 Aprile 1808.

Haydn! Nome sacro e risplendente qual sole nel tempio dell' armonia, Haydn, che tanto vi sta a cuore, o amico, vive ancora, ma oh! quam malutus ab illo!

This passage Alexandre César Bombet renders:

Vienne, 15 Avril 1808.

Mon ami, cet Haydn que vous aimez tant, cet homme rare dont le nom jette un si grand éclat dans le temple de l'harmonie, vit encore, mais l'artiste n'existe plus.

More specimens might be given, showing how freely the French translator treated the Italian author. Stendhal's work stands upon its own merits.

Another republication is *Le Livre du Chevalier de la Tour-Landry, pour l'Enseignement de ses Filles, &c.* ("The Book of the Chevalier T. L. for the Instruction of his Daughters, published from Manuscripts in London and Paris, by M. Anat. de Montaiglon.") This book had some notoriety in the Middle Ages. It was translated into English, and published by our own Caxton in 1484, and called by him "The Booke of ye Enseignements," &c. The author was a gentleman, a good knight, and a Christian; but we should not exactly like to implicitly follow his book of instructions in the education of our daughters at the present day. He is too plain spoken by far. The reprint is, however, useful, as it illustrates the language of France in the fifteenth century, as well as the manners of that period. We add, for the purpose of illustrating the English as written in Caxton's time, a specimen-chapter from that great typographer's translation above-mentioned. It is as follows:

Of the noble woman which kepte her self full clemly.—Sarra was wyf to Abraham a moche good woman & a wyfe and God kepte her fro many paryls For as the Kyng Pharao toke her, god dyde sende hym so many evyls and so moche he was travaylled of sickness that of nede he must take & yelde her ageyne to her owne Lord & so God saved her by cause of her holynes & good lyf. As he dyde kepe many sayntes fro fyre & water & fro gyles or wepen and also fro many other grete torments as is conteyned in the bookes of theyr lyf & legendes. For thus saveth God them that loveyn hym & ben his frendes. This Sarra suffred many evyls & grete doleours she was the space of a hundred yere barayn but by cause of her holy feyth & for the sure trouth that ever she have unto her lord & also for her humylyte God send and gaf her a sone which afterward was a good holy man. It was Isaac of whome the VII lygneses yssued & came & God gaf hym to her for her grete bounte

* Dramme di Michele Roanni. Firenze, 1854. Comedie di Cesare Moisè Servadio. Firenze, 1854.

FRANCE.

ARMAND CARREL.

Armand Carrel: *Œuvres Littéraires et Économiques*. Paris, 1854.

SOJOURNING for a short season at Paris, in the summer of 1836, that city and our abode there received an additional and melancholy interest through the death of one whom we had long learned to honour—Armand Carrel: as on a previous visit all the rapture of romance in our young heart had been roused by shaking the manly hand and gazing on the honest face and the majestic brow of Francis Arago. Much and sincerely as we lamented, we did not know how great a wound had smitten France in the quenching of that vigorous and valiant life, nor how many would mourn besides the friends who gathered in anguish at the grave. Nevertheless, we saw too well that a hero had been stricken—that a standard-bearer had fallen; and we resolved that, as our tears went to swell the woe, our words should go, at some future time, to swell the glory. That time has now come. M. Romey and M. Littré have collected into this volume some of Carrel's most striking productions, with such biographical and other details as were needful. We would, if we could, draw all our readers as learners and as worshippers to these striking pages; but, if we cannot do this, we shall at least be able to express our holiest love for a noble memory, our warmest admiration for a matchless genius.

Louis Philippe's reign, though long, had not much to make it illustrious. Himself a commonplace and vulgar man, with a cunning which was mistaken for sagacity, and with business talents which would have made him great in the counting-house, but which did not help to make him great on the throne; he represented the egoism of those middle classes whose favourite he was, and he was not inclined to countenance anything but a mediocrity kindred to his own. He had a good deal more of the American in him than the Frenchman—he had no sense for his nation's glory, no sympathy with its instincts. Kings cannot be too ambitious if they have generosity and heroism equal to their ambition. Louis Philippe had ambition enough; but its aims were uniformly base, its path as uniformly mean. The mightiest achievement in those eighteen long years of ignominious government was marrying one of his sons to the fat daughter of the modern Messalina. He could find no statesmen to serve him but Thiers and Guizot—the one the most unprincipled of adventurers; the other the narrowest, the meagrest, most heartless of pedants. The King fell unregretted, as he had lived unhonoured; and if in the shades of Claremont he had few cruelties to repent of, he had few truly royal actions to console him for a position which he had forfeited rather through intense worldliness than signal incapacity.

To us the most interesting thing in Louis Philippe's reign is the determined warfare which Armand Carrel, as prophet and leader of the Republican party, with magnanimity equal to his courage, and with courage equal to his vast and brilliant intellect, waged with the Prince and the gang of renegades around him. The more than ineptness, the fatuity, which Lamartine and others showed when advanced to power after the last revolution, has indisposed many to judge the Republicans of France calmly. But it is certain that, when speaking through Armand Carrel, in the fulgent and daring columns of the *National*, they were the warmest of patriots, the most enlightened of politicians, and the most chivalrous of foes. As they were without fear, they were without reproach—the Bayards of a corrupt and cowardly time. From anarchy they shrank as from madness; the coarseness and shallowness of our English Radicalism had no parallel either in their schemes or their doings; the extravagances of Socialism they were the foremost to detect and to denounce; and they wished to teach the people, to impregnate them with their own lofty and comprehensive ideas of a state before demanding republican institutions. How far France cares now, or will ever care, for a republic, is a separate point, the consideration of which should not interfere with the justice and admiration due to unflinching athletes of Progress in an age when there were so many temptations to be false to freedom. The Republicans of France, whose aspirations Carrel eloquently as boldly expressed, had not the slightest tincture of fanaticism; they were not heated and misled by

any of those Mazzinian visions which provoke ridicule, and are fatal to liberty. With the difference of looking more closely into actual wants and proved possibilities, they resembled, in an eminent degree, those gifted, high-bred, highly-cultured English gentlemen, to whom Puritanism was distasteful, to whom monarchy was hateful, who longed to plant a godlike commonwealth on the English soil, inspired by, but not slavishly following, Greek and Roman models. It is seldom that those who exalt politics to the grandeur of a religion gain the ear of the people, or are entrusted with the control of the people's affairs; but when religion, as religion, has sunk for a season into woeful decrepitude, and is no longer prolific in heroes and martyrs, politics, as the courageous testimony to a faith, may prove the moral salvation of a country, though simply as politics they may be utterly unacceptable and inapplicable. It is in this light we have mainly to regard the French Republicans when under the puissant chieftainship of Armand Carrel. They, and especially he, by being priests in the religion of political chivalry, were the saviours of France far more than if they had been able to seize the supreme authority. In Tacitus we read of men who opposed in vain the sanguinary caprices of tyrants. Rome was not to be torn from the foul and ferocious clutch of a Tiberius by a wealth and pertinacity of virtue that recalled the most majestic and unsullied glory of the past. But such virtue was not without the holiest fruit. In that abyss of slavery and sin it showed that the Divine, if driven from human communities, finds all the more bountiful homage in human bosoms. Whatever noble thing is defeated in the vocation which it has chosen for itself, works in some wider direction, lives in some more enduring form. This point is seldom seen by historians, though, if they had the skill to avail themselves thereof, it would add immensely to the epic force and dignity of their works. History should be pictorial, and it should not be drenched with the sermonisings of conventional ethics, or smothered under a tedious twaddle which is mistaken for philosophy. But if it coldly records the political discomfitures of minds that were too pure, exalted, and self-sacrificing for their land and their time, if it does not glow when such minds come before it into a poetic martyrology, it is false to one of its primordial purposes. In the fulfilment of this beautiful duty, the historian's own political principles and predilections should have no influence whatever. The Royalists of La Vendée added their tribute to those unceasing crucifixions of the centuries that sanctify our race, as much as the Scottish Covenanters. It is not, therefore, because they were Republicans, but because they were the devoted soldiers of invincible convictions, that we demand for Armand Carrel, and those who gathered round his banner, a place in the chronicle of French affairs for the last sixty years, infinitely transcending their direct or indirect influence on political results. But there would have been a sadder dearth of the religious food, more hideous chasms, more deplorable defects, in the moral education of Europe, of humanity, if they had not flung themselves so undauntedly into the assault on the strongholds of corruption and despotism. It is no lessening of their merit to say that we would rather see religion and morality themselves so living and omnipotent as to consecrate rather than to seek strength from political martyrdom.

For those who have heard the name of Armand Carrel, but are not familiar with the events in his career, a few biographical details, mainly such as we find them in this volume, may not be unwelcome.

He was born at Rouen on the 8th May 1800. His father, who was a merchant there, thought of bringing him up to his own business. But after he had finished his studies at the College of Rouen he evidenced such decided military tastes, that his father consented to his choice of arms as a profession. He was distinguished from an early time for the boldness of his political opinions and his freedom in expressing them. One day General D'Albignac, who was superintendent of the school at Saint-Cyr, at which Carrel was completing his preparation for the army, said to him, that with such sentiments as his his fittest situation would have been using the ellwand in his father's warehouse. "General," said Carrel, with fierce energy, "if ever I take the ellwand into my hand again it will be with some other design than measuring cloth." This rash reply was followed by his immediate arrest, and his expulsion was threatened. But

he wrote to the Minister of War, stating all the facts of the case, and received a favourable answer. At Saint-Cyr he devoted more attention to literature than to science; and he acquired while yet a mere youth that clear, concise, and manly style which flashed like a scimitar into the heart of every question. The pantheon of his imagination was filled with the famous generals of the Republic — Hoche, Kleber, Marceau, and the rest. The Empire and Napoleon dazzled him, but did not kindle his enthusiasm in the same degree. His dream was of liberty, and of wars for liberty. At the age of nineteen he joined the twenty-ninth regiment of infantry as under-lieutenant. While the regiment was in garrison at Belfort and Neuf-Brissach, Carrel took part in the plot which was called the Conspiracy of Belfort. This was in 1821. His connection with the plot was not discovered, though he was looked on with suspicion as a malecontent and agitator. He went with his regiment to Marseilles. He had already tried his hand at journalism, when he wrote a letter to the Spanish Cortes, which betrayed his ardent interest in the deliverance of Spain. This letter was seized. Baron de Damas, who commanded the tenth military division, summoned Carrel before him. He showed him much kindness, and endeavoured to convert him to his own way of thinking in politics. In this he was unsuccessful, though not unsuccessful in exciting in the bosom of Carrel an enduring feeling of gratitude. The French campaign against the Spanish Revolution was approaching, as much a blunder as a disgrace on the part of the Restoration. Carrel determined to join the partisans of the Revolution; but he could not honourably do so as long he remained in the French army. He therefore resigned his commission in March 1823. A fisherman's bark conveyed him to Barcelona. He immediately joined a corps which had been organised out of French and Italian refugees. Carrel, who had a fine military genius, promptly achieved distinction for quickness of glance and consummate intrepidity. The Constitutionals had no chance against the overwhelming forces of the Absolutists. At last, after some bloody affairs in various parts of Catalonia, the troops to which Carrel was attached capitulated, those who had been officers in the French army being formally included in the capitulation. Notwithstanding a guarantee of safety so solemnly given, Carrel and others of the French legion, officers and men, had scarcely set foot, as prisoners, in the south of France, when an order came that they should be placed under close arrest. First one military tribunal, then a second, condemned Carrel to death. A third, on the 24th April 1824, declared his acquittal. This was simple justice; for Carrel was not an officer of the French army at the time that he joined the Spanish Constitutionals; and even if he had been so, the terms of the capitulation were distinct and binding. The long and dreary winter months of severe confinement were not lost to Carrel. He devoted them to hard study. He read much, extracted much, and prepared himself by the acquisition of knowledge in every direction for his splendid literary career. On emerging from his prison at Toulouse, Carrel was perplexed as to his immediate future. From the French army he was forever excluded. He thought of turning advocate; he thought of going into trade; and, finally, as difficulties were accumulating, he accepted the situation of secretary to M. Augustin Thierry, the celebrated historian. This situation Carrel did not long hold, chiefly from the irksomeness of its duties to one so active, and not from any dissatisfaction with M. Thierry, whom he was accustomed to speak of with the gratitude of a disciple. Editing or writing in the *Revue Americaine*, the *Globe*, the *Revue Française*, the *Producteur*, the *Constitutionnel*, Carrel found time also for the production of some works, which, though making no pretensions to be anything but abridgements, and to some extent compilations, were accepted by the best judges as worthy heralds of coming renown. They consisted of a "History of Scotland," a "History of Modern Greece," and a "History of the Counter-revolution in England" under Charles the Second and James the Second. It was not, however, till the appearance of the *National* in 1830 that Carrel found a theatre commensurate to his talents. Thiers and Mignet were at first associated with him in conducting this newspaper, which was once such a power in France, though we know not whether it now exists even in name. There was not much sympathy, and there could not

be much harmony, between Carrel and his collaborators; and after a few months they withdrew,—he assuming, and retaining till his death, the supreme control. In the July Revolution the journal and its chief rushed to the foremost post of danger. He drew up the protest signed by the editors and publishers of the Paris press, which was the earliest utterance of determined hostility to the obnoxious ordinances, the first call to insurrection. And whilst the fight lasted, Carrel's pen did the work of ten thousand swords. The people's victory he could easily have turned into a means of his own aggrandisement; but, after accepting a mission to the provinces and declining the prefecture of a department, he again opened the batteries of his grand polemic in the *National*. Though always adverse to violent counsels, and endowed, among his other gifts, with the most admirable good sense, he yet thought not of the imprudence, but only of the suffering, when the extreme sections of the Republican party, by premature or inconsiderate outbreaks, brought down the vengeance of the Government on themselves. Incomparably wise in guiding, he listened not to wisdom, but in generosity and courage, when offering his broad breast to shield the misguided. Of no errors in generalship can he be accused in his contest with Louis Philippe and a race of recreants; but those whom he had not led into battle, whom he had dissuaded from going to battle, he rushed to save and to defend the moment they were defeated. It was this that furnished pretexts for the brutal prosecutions by which it was attempted to crush the *National*. But fines seemed to have as little effect on the journal as imprisonment on its editor. His warfare with successive administrations was not his only one. He who was in his way as great a captain as Napoleon, and, like him, still greater in defensive than offensive strategy, deemed, from too keen a sense of honour, the championship of the knight when he descends into a single combat no less incumbent on him. Herein we must not condemn too severely. He looked at duelling with French eyes, and he felt an attack upon the cause so dear to him as an attack upon himself, which he was bound personally to resent. Shortly after the establishment of the *National*, Carrel fought with one of the editors of the *Drapeau Blanc*. The former was slightly wounded in the hand by a pistol-shot. In 1833 the liberal journals at Paris having indulged in some biting pleasantries on the Duchess de Berri, her romantic campaign, and some of its discreditable results, the Legitimists grew furious. As they continued to breathe menace and insult, Carrel announced that they would find under the banner of the *National* quite as many adversaries as they could desire. They at once sent a list of ten names, from among which Carrel chose that of M. Roux-Laborie, whose person was completely unknown to him. In the rencounter which followed, Carrel received a stab in the lower part of the body, which put his life in danger. On this occasion he was cheered by the warmest testimonies of esteem and sympathy, not only from his friends, but from men of all parties. Still marching indomitable along the Titanic path which he had chosen for himself, Carrel was destined to fall by a hand not brave and noble like his own—by the hand of one whose talents are as undoubted as his integrity is questionable. Emile de Girardin had used language in reference to Carrel, which left an appeal to arms as the only alternative. Arrived on the ground, Carrel approached M. de Girardin, and said to him: "Well, Sir, you have threatened me with a biography; the chance of arms may turn against me; this biography you will be able then to write; but in my private life and in my public life, if your record is an honest one, you will find nothing which is not honourable. Is it not so, Sir?" M. de Girardin replied affirmatively. It had been decided by the friends present that the two combatants should be separated forty paces; when each of them had advanced ten paces he was at liberty to fire. Carrel cleared this distance with a firm and rapid step, and discharged his pistol. M. de Girardin fell more from terror than from the injury he had received, he being slightly wounded in the thigh. It does not seem as if he had fairly complied with the conditions of the duel; for the moment he rose, though as yet he had taken only three out of the ten paces, he fired. Carrel received the ball in the groin. After giving him the first necessary cares, his friends took him in their arms to carry him to the country-house at Saint-Mandé of M. Peyra, who had been his schoolfellow. In

passing close to M. de Girardin, Carrel stopped for a moment to say: "Are you suffering much pain, Monsieur de Girardin?" "I hope," was the reply, "your own sufferings are not greater than mine." "Farewell, Sir," kindly and generously exclaimed Carrel; "I cherish toward you no malice." The duel took place on the 22nd July 1836; and Carrel survived the wound about forty-five hours. They were hours of terrible agony, which was resisted but also intensified by a most vigorous constitution, and borne with the courage that marked every feature of his character, every incident of his life. He did not from the first conceal from himself that his wound was a dangerous one; and in speaking regarding it, and the circumstances which had led to it, he said: "He who carries the banner is always the most exposed; as to the rest, I have done my duty." During the progress of the pangs which were vanquishing his strong frame his voice grew hollow and deep, without losing anything of its force or distinctness. His sight became affected, and at last was quenched in total darkness. Of this he was not himself aware, and he urgently demanded lights to be brought, that he might recognise the friends who were crowded round his bed. He was not satisfied unless he had some dear hand in his own, when he poured warmest words of affection on each dear name as it rose holy and beautiful to his lips. Awful as the grief of those had so far been who were watching the deathbed of a hero, it was overwhelmingly tragical the instant they observed the first symptoms of delirium. But Carrel's delirium was merely distinguished by a more extraordinary and elevated eloquence than he had ever displayed in his most lucid seasons, in his robustest health. Whirled along as if on a chariot of fire, his imagination expended itself in magnificent utterance on the things that lay closest to his heart, and from too lofty a devotion to which he was dying there so young and so deplored. His brain dwelt fondest and oftener on Spanish scenes, and he drew a gorgeous picture of Madrid, where he had never been, comparing in many a glowing phrase its suburbs with those of Paris. Suddenly the idea seized him that a bath would soothe as well as save. With excessive vehemence he implored that one should be brought. His friends had no faith in its curative power; but they thought it might have some effect in alleviating the torments that were rapidly slaying him. A bath was therefore prepared. He had scarcely been placed in it when an attack of suffocation came on. Lifted back to the bed, he felt that his life was departing. He made evident efforts to pronounce some words, which his lips articulated without producing any sound:—"France! Republic! Friend! Liberty!" After a few slight convulsions he expired.

A being most loving and most beloved was Armand Carrel; and therefore there was grief in many a heart and household, which his party and his country knew not of when pouring forth their own full wail of lamentation. The most graceful and generous eulogiums were those uttered by his political opponents. Carrel was buried the day after he died, in the Church of Saint-Mandé. A surgical examination of the wound was made immediately after death, in the presence of M. Jules Cloquet and a number of other distinguished medical men, who gave it as their unanimous opinion that the wound was necessarily mortal. This took away at least one regret from the mourners, as they thus learned that it was not from want of prompt, efficient, and suitable remedies that they had been robbed for ever of that kingly face. The coffin was borne to the grave by the compositors of the *National*. This sad duty they fulfilled at their own request. At the head of the funeral procession, consisting of not less than 10,000 persons, was seen the venerable father of Carrel, along with one of the latter's brothers. Beside them marched three of France's most illustrious men, Chateaubriand, Beranger, and Arago. Addresses deeply touching were delivered ere the body was committed to its last resting-place, by MM. Scheffer, Maillefer, and Thibaudau. Chateaubriand and Arago were also expected to speak; but they were too much overcome by emotion to do so. The numerous friends, admirers, and disciples of Carrel were aided by the genius of the democratic artist David, when erecting a monument to him in the church of Saint-Mandé. Brother, whatever thy political sentiments, there can be for thee, in thy wanderings over the earth, few more sacred spots in France!

Through we are most grateful to MM. Romey and Littre for the present volume, yet, as it contains only a small amount of Carrel's contributions to the *National* and other periodicals, we hope they may be induced to give us a complete edition of his works, including the fine memoir of Paul Louis Courier. It is not claiming too much for Carrel to say that he is the noblest of modern political writers. He has been compared to *Junius*; but he has a massiveness, a majesty, a sweep, as of glittering battalions all gathering to one crushing point, of which we behold no example in *Junius*. The talents which make the dreaded bravo, the clever and successful soldier of fortune—such are the talents which *Junius* eminently possessed. He could stab deadliest stabs where he hated, or where he was simply hired to stab; but he could neither aid an ally nor effectually damage a foe, further than the assassin has power to do this. *Junius* had no colossal passions; he was a fierce explosion of mean malignities. At the best he was but an elaborate phrasemaker, pretentious, pedantic, artificial. Now Carrel was too much in earnest to be a manufacturer of phrases. It is stated in this book that he was never known to hesitate for a moment over the construction of a sentence. His character was simple, natural, but with the military instincts and military high-mindedness prevailing over everything else; and his style was like his character; and it is less to be looked at as a literary phenomenon than as a particular mode of action. He had in him the great general more than the great statesman, the great statesman more than the great historian, the great historian more than the great orator; but he had only time and opportunity to be the greatest of all journalists. We may lament that he who showed, whenever the occasion demanded, that he had in him the great orator as well as the great historian, the great statesman, the great general, should have been obliged to compress the abundance and manifoldness of his energetic being into the columns of a daily newspaper. And yet, under the special aspect in which we have chosen to regard Carrel, we ought not to lament. As a saint in the religion of political chivalry, it was fitting that he should attain fulminating success in no career where dexterous doing was more required than brave suffering. It was needful that the general, the statesman, the historian, the orator, should all be sacrificed, that the man might shine the more triumphantly, the more divinely out. It was also thus well, perhaps, that his sun went down while it was yet day, that the saint in the religion of political chivalry should also be the martyr therein. Viewing him merely as an author, we never feel him to be so mighty a master as when discoursing on military affairs and the art of war. In this respect we know none to compare to him except General Foy, in his marvellous fragment on the History of the Peninsular War. Strange, however, as it may seem, it is in Carrel's sublime military criticism that the image of the saint and the martyr in the religion of political chivalry is most radiant and striking; for we at once discern that his thoughts on tactics were all the more profound, his picture of the victorious leader all the more vivid, from his consciousness of a military genius in himself, which was destined, he foresaw, to slumber on in inglorious inaction.

ATTICUS.

AMERICA.

Genius and Faith; or, Poetry and Religion, in their Mutual Relations. By Wm. C. SCOTT. New York: Scribner and Co.

We have closed this book with a feeling of respect for the author, as a man of seriousness and benevolence, as well as of considerable cultivation and ability. He is deeply and justly impressed with the important effects wrought by poetic literature upon human thought and conduct, and desires to see it imbued and animated with the vital spirit of religion. In this we earnestly agree with him. Poetry is an echo, in the element of language, of the highest degree of delight that can be awakened in the human soul by the beauty and proportionality of God's universe; and irreligious poetry is perhaps the most heinous and dangerous of all blasphemies. Poetry is not a juggling-trick with words—a toy, a knack, as some regard it. As Mr. Scott says, it "did not spring from caprice or accident, or some happy turn of human invention, in a primitive age. . . . It was spontaneous in its growth, and native in its origin. It arose from those immutable principles of harmony, established originally by Him who strung that invisible harp in the nature of man, and tuned accordant the mightier instrument of the visible universe around him." Further on in his first chapter we find the following words, which may be accepted as a good statement of a most important truth. "It is reason, when thus assuming its proper elevation, above the level of material conceptions, and with unsealed vision thus commanding a more enlarged and comprehensive survey of objects—it is *reason itself* which rises into the region and element of poetry." The concluding portion of the sentence, with its "majestic mountain piercing heaven," &c., we take leave to omit; for candour compels us to declare that, in the sphere of poetic imagination and language, Mr. Scott's love and ambition transcend his ability.

His philosophy is more valuable than his eloquence; as the following admirable passages will prove:—

THE BOUNDARY OF "REASON" NOT FIXED.

As men differ in their views of truth, and differ also in the limits of their knowledge and faith, each mind of course takes its own stock of received truth, and admitted reality, as the ultimate boundary of reason; and all views that fail to accord with this standard are forthwith assigned to the shadowy sphere of imagination. Thus a controversy involving all other controversies is opened, which must remain unsettled to the end of time.

OF POETRY.

Poetry springs from that peculiar law of more vivid and extended association which distinguishes the ideas of genius from those of ordinary reason.

PECULIAR PRIVILEGE OF MAN.

Here is the proud eminence on which man is placed. He alone has a vision to perceive the true order and position of objects around him. He alone has a mind, like a faithful mirror, to reflect the native hues and colours, the just forms and dimensions of the visible universe.

A large portion of the second chapter is occupied with an attack upon Macaulay's opinions on Poetry, as expressed in his essays on Milton and Byron, and the essayist's shallowness and inconsistency on this subject are exposed. One or two sentences regarding the critical literature of the present day strike us as worthy of note:

"Such variations are not rare nor remarkable in that new form of literature, which seems of late to be gaining an ascendancy—a kind of literary cannibalism, by which authorship feeds upon authors, and volumes grow from the contents of books."—"It is an inevitable tendency of this critical literature to mislead, when so far exalted as to be taken as a substitute for all others. It pursues not merely a condensing, but a transforming process. It aims not merely to afford glimpses of the objects before it, but it must correct, arrange, modify, and reduce all things to the order of a given system. Hence a disposition to philosophise and build theories on every small occasion."

The first portion of Mr. Scott's volume having for its subject the assertion (generally based upon very sound and well-felt principles) of the dignity and value of poetry, its latter half inculcates its moral importance and the responsibility of poets; examines the relation of Christianity to literary taste and performance, and endeavours to answer the frequently-urged question—"When other religions have pervaded all the forms of literature in other times, why does Christianity refuse to blend with so large a compass of modern literature?"—Mr. Scott's explanation being that "it is of divine origin. Other systems are of human growth. It aims to regenerate and restore man to purity and peace; and, as a remedy divinely adapted to its end, it encounters antipathy in the diseases of our nature. Other systems accord with the morbid taste of that nature, which gave them birth; and, instead of counteracting, foster and feed its perverted tendencies."

The deviations of modern literature from the Christian standard, and the need of *self-reformation*, so commonly visible in the advocates of "social progress and philanthropic reform," are subjected to grave and well-deserved strictures. We extract a paragraph bearing heavily, but not too much so, upon much of the general literature of these times:

The greater portion of polite literature is chargeable with a general fault, which includes a variety of departures from the Christian system. This is the assumption of a low and defective standard of moral duty. These writers do not acknowledge the obligation of the divine law, in the full extent of its requirements. They limit their ideas of duty to a class of mere social virtues. The duties which arise from our relations to God—the high and peculiar duties of religion, are practically disowned. This is not merely as a matter of omission, which arises from confining the attention to one class of duties, while a higher department is left to the supervision of other teachers. There is a silent assumption that these higher moral duties have no existence, or, at least, no practical obligation. The virtues patronised by polite literature have consequently no reference to the character of God. Not only is the first great class of spiritual duties discarded, but the grand source of all obligation and the right motive of all obedience are disowned; and a set of mere human and social virtues is regarded as the sum of all our duties. These are not held as parts, connected with a vast system; but as complete substitutes for the entire moral law.

Mr. Scott's volume has impressed us as being the work of a conscientious and reflecting gentleman. We regret that it contains so many as 328 pages; those passages, and they are frequent, in which the author evidently conceives himself to be earning the garland for eloquence, being precisely those which, in our opinion, he would have more wisely omitted altogether.

SCIENCE, ART, MUSIC, THE DRAMA, &c.

SCIENCE AND INVENTIONS.

SCIENTIFIC SUMMARY.

PHYSICS.

THE INFLUENCE OF PRESSURE ON THE MELTING-POINTS OF BODIES.—The question whether the superincumbence of enormous weight renders a fusible substance less fusible than it is under atmospheric pressure, or in a vacuum, involves some of the most puzzling of the points of physical geology; especially the various hypotheses held respecting the earth's nucleus, or rather those vast interior portions of our planet lying beneath the external covering which, with so great significance, is called the Earth's crust.

If additional pressure exercise no influence on the temperature at which substances melt, neither raising nor depressing it, we have pretty sure grounds for concluding that the interior of the Earth must be in a

state of fusion at a comparatively slight distance beneath our feet, and that we are literally dancing on volcanoes; whilst its more central portion consists of matter in an aeriform condition, existing in such a state of tension as to be beyond the grasp of the mind, although it might possibly find its expression in figures. Whilst, on the other hand, if increased pressure does prevent bodies melting when exposed to the temperatures known as their "fusing-points," i. e., the degree of heat at which a substance melts under the usual atmospheric pressure of 15 lbs. per square inch, we then have rational grounds for concluding that the average thickness of the solid portion of the Earth is very much greater than would otherwise be possible; since we may reckon each cubic foot of rock to weigh 2 cwt.; from which a notion may be gathered of what the weight of a column of rock many miles in height must be, and consequently

the tremendous pressure of the superincumbent mass at great depths below the Earth's surface.

To determine such a question as this, involving many and great practical difficulties, a distinguished philosopher of Cambridge, Mr. W. Hopkins, has devoted his attention; and by availing himself of the facilities placed at his disposal by one of our most scientific engineers and mechanics, Mr. W. Fairbairn, has succeeded in his researches, the methods of which are so ingenious as to well merit mention before we come to the results.

It is useless here to detail the failures and disappointments which had at first to be battled with and overcome, useful as all these descriptions are in the original memoir of such researches, as at once warnings and guides to others who may hereafter pursue the subject. It appears the experimenters were quickly obliged to abandon the use of glass tubes to contain

the substance of any shape of bearing and yet to detect substance over, and iron ball cylinders effected soon, but iron ball returned what inquired in the der, the exerted away. observed the pores of jets, so tion. This evi- rately lever— mating? Four readily melting square or the accordi bodies sure w played under inch.

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the substance experimented upon, or indeed glass in any shape, although hard glass tubes are capable of bearing pressure to an enormous extent; and yet they wanted some guide to enable them to detect the exact period of liquefaction of the substance experimented on. This difficulty was got over, and an indicator obtained by placing a small iron ball on the surface of the body inclosed in the cylinder (a brass one), which little iron ball deflected a magnetic needle outside the cylinder. So soon, however, as the substance, operated on and contained in the cylinder, melted, down dropped the little iron ball, and the needle, released from its influence, returned to its ordinary position, and told the observer what had taken place. This difficulty being conquered in this elegant manner, another presented itself in the discovery that when these great pressures were exerted on the substance contained in the brass cylinder, the substance gradually disappeared as if wasted away. To account for this wasting long defied the observers, till at length it was found to be due to the passage of the inclosed substance through the pores of the brass cylinder in myriads of microscopic jets, so fine as to defy all but the most rigid observation. Careful casting and hammering soon remedied this evil. The pressure was obtained by an accurately fitting and closely packed piston acting by a lever—this seeming to be the simplest means of estimating the force employed.

Four substances, the fusing points of which are readily attained, were selected for trial, and their melting points under three different pressures were determined, as tabulated below. The pressure per square inch was respectively under column A. 15lbs., or the atmospheric pressure, showing the temperature according to Fahrenheit's scale, at which these four bodies commonly melt; under column B. the pressure was 7790lbs. to the square inch, being that employed in raising the Britannia-bridge; whilst that under column C. amounted to 11,880lbs. per square inch.

	A.	B.	C.	
Spermaceti	124°	140°	176.5°	Fusing point
Wax	148.5°	166.5°	176.5°	" according to
Sulphur	225°	275.5°	285°	Fahrenheit's
Stearine	158°	155°	165°	scale.

It is well worthy of remark that the only mineral substance in the preceding table exhibits the greatest rise of the fusing point by increased pressure, especially during the first application of force. Mr. Hopkins notices also some incomplete experiments on various alloys, attended with negative results, and calling for no notice at present.

We may add to the foregoing that Mr. Fairbairn, the colleague of Mr. Hopkins in these experiments, extended these researches in another direction, so as to ascertain the density and hardness substances may acquire when subjected to enormous compression, using in some cases pressures of 80,000 lbs. and 90,000 lbs. per square inch, which is equal to that which a column of water thirty-three miles in height would exert; in these instances some substances, as, for instance, clay, acquired the density and hardness of some of the heaviest and toughest rocks.

Experiments of this nature require far greater extension before any general law can be founded on their result; but these are as yet in favour of the hypothesis of the thickness of the earth's crust being much greater than the known increment of heat as we penetrate it has led many to believe.

APPLIED SCIENCE.

ALUMINIUM.—In No. 312 of this Journal it was announced that the peculiar metallic basis of clay, Aluminium, had been obtained in a state fitting it for industrial application, many of its properties inducing the belief that it would prove one of the most valuable of all the metals for very many of the purposes of life. Certainly, since the production of platinum in a malleable state and as a commercial product, no metal, whether simple or alloyed, has promised to afford us more useful or more elegant applications than this brilliant and untarnishable metal.

M. St. Clair-Deville, whose experiments, just then submitted to the Academy at Paris, we hastened to notice, has wisely been continuing his researches in the same direction; and assuredly a metal possessing the numerous valuable properties assigned to Aluminium would not form an unworthy object for a man of energy and genius to consecrate his life to the investigation and development of its properties and adaptations. To render such a metal so readily procurable as to become a common article for household and manufacturing use—and that such a result is within the compass of man's efforts no chemist can doubt, especially as the ore is met with plentifully in every brick-field and slate-rock—would, we speak advisedly, be an achievement in industrial chemical science transcending any we remember for these twenty years.

Let us briefly run over the properties of Aluminium as described by M. St. Clair; and our readers will gather at a glance the multiplied and never-ending uses such a material could be put to. It is inalterable by exposure to air—metals struck from it, and bars of the metal, having been handled freely and suffered to lie about, without any loss of their original lustre. Indeed, it appears to be inoxidisable, and to take rank in this respect with gold and silver as, to

use an old expressive phrase now falling into disuse, a noble metal; since, when heated in a muffle (a peculiar vessel wherein a substance can be submitted to a constantly-renewed current of heated air) to the degree gold-assayers employ, it remains unaltered; and its discoverer asserts that it might be cupelled like silver and gold. Again, when the agency of electricity is widely extending as a source of power however manifested, it would be a matter of no slight utility to have a cheap metal at command which conducts electricity eight times better than iron, and consequently takes the second, if not the first, rank among metals as a conductor of this fluid. It is, moreover, ductile and malleable; and although, like most other metals, it hardens and acquires brittleness by working, its ductility and softness are restored by re-heating. Its fusing point is nearly that of silver. One of its remarkable properties as a metal is its singularly low density, not being heavier than porcelain. It is not tarnished by exposure to damp air, nor by water, nor by that enemy to silvering and even gilding, sulphuretted hydrogen; nitric acid does not act upon it. It is as white as silver, forms very white and hard alloys with copper, and may be melted and cast.

Such are some of the properties assigned to this metal by its true discoverer, M. St. Clair; we say its true discoverer, because aluminium has long been known to exist, and has been procured by several chemists; but in their hands it remained a mere barren fact—a chemical curiosity, and no more; and do we say too much when we assert that he who introduces such a material to the ordinary uses and wants of society, and develops and multiplies its adaptations, has a fair claim to take a very high rank amongst those energetic men whose inventions have permanently benefited their fellow-creatures.

M. St. Clair describes two modes of procuring this metal, one by means of the alkaline metal Sodium, and the other through the intervention of voltaic agency; both processes too expensive as yet for commercial purposes. Of these, the former yields the better product; so that if sodium, as asserted by some of our chemists, can be manufactured at the price of zinc, were there any demand for it, there need be no difficulty on the score of the cost of converting the sodium process into a regular mode of manufacture. We will hazard the suggestion, on the chance that it may reach the inventor, that zinc offers a probable substitute for sodium. He may have tried it, and failed; if not, it is worth an experiment, since in zinc he has an abundant and established commercial product, which sodium, as yet, is not.

HERMES.

POPULAR MEDICINE.

THE NEWS AND GOSSIP OF THE MEDICAL WORLD.

I. NEW BOOKS.

A Disquisition on certain Parts and Properties of the Blood. By DAVID TOD, M.R.C.S., &c. With illustrative woodcuts.

WITHOUT question Mr. Tod is a zealous and indefatigable labourer in the science of physiology. The experiments and observations contained in this volume must have engaged the leisure moments of nearly a whole life; and are, therefore, worthy of attention, if it be only for what they have cost. The first chapter is devoted to the constitution of the blood; the second, to its colour; the third, to what the author terms "the actions" of the blood, comprehending the phenomena of the circulation and respiration; the fourth, to "the celestial influence on the animal economy," or the effects of air, light, electricity, and magnetism, on animal life. The sixth and last chapter, headed "Etiology and Pathology of the Blood," contains some very original and extraordinary views of disease and its causes, very much opposed to prevailing opinions. It is impossible to give, within our prescribed limits, a general outline of the author's experiments, extended as they are over so wide a sphere; but we cannot but think they are conducted in a right spirit and with an intelligent end. Still we much doubt whether the conclusions are such as would generally have been deduced from the same facts by other minds. To adduce an instance: Mr. Tod traces the processes connected with the germination of plants and the generation of animals to the existing condition of the earth's magnetic force, and endeavours to show that the variations in the daily declination of this magnetic force coincide with certain appearances on the sun's disk, and are, consequently, due to celestial influence; that the productions of the earth's surface are, therefore, progressively undergoing "modified changes," and on these he believes to have depended the extinction of certain races of plants and animals and the introduction of others; and, consistently with these views, he regards "the advent of mankind" as an occurrence of this nature. "It seems scarcely to admit of a doubt" (he says) "that mankind were originally generated from the blood of *Sports*, which had acquired, after a certain period of time, a fixity of character, hence from blood peculiar to their nature." He conceives that the organisation of extinct animals renders them incapable of living in air the magnetic currents of which are in accordance with

the magnetic polarity of the earth. If the author's views on this subject are somewhat obscurely expressed, there will be less difficulty in understanding his views of that dreaded epidemic on which all medical pens are engaged. Of the cholera he says: "There are no premonitory symptoms in this malignant disease, for it invariably attacks the most important part of the brain, where the electro-motor and sentient nerves have their origin, and the attack is always instantaneous." He denies that he has ever seen such a disease as choleraic diarrhoea, and that in all his inquiries of medical officers in the East Indies he finds that they never knew malignant cholera preceded by diarrhoea. So contradictory are not only the opinions, but the facts adduced by various testimony, as to the history and nature of this mysterious pestilence. Mr. Tod's views of the nature of epidemics in general, of scrofula and other diseases, although at variance with prevalent opinions, are well worthy of close and attentive study. It is much to be regretted that so valuable a work should be open to the charge of careless composition; but there is a want of clearness and of connection in his statements and arguments, very wearying to the reader, although doubtless very intelligible to the writer. The subject is difficult enough without this additional mystification, and it is sad that such laborious experiments should not have been more clearly and fully explained, both in reference to their object, and what they are believed to demonstrate.

II. EPIDEMICS.

"The cholera epidemic," says the Registrar-General, in his weekly return, "has now happily subsided in London." The same return (Dec. 2) presents us with very valuable tables, showing the mortality from cholera, in 1849 and 1854, of different portions of the population of London living on ground of different elevations, in different densities of persons per acre, and in different annual value of houses—from which it appears that all these circumstances have a marked influence in raising or reducing the mortality from cholera; but how far the influence of water-supply in augmenting the number of deaths in low elevations may have affected these returns, is not shown. The returns constitute, however, as far as they go, registered facts of great value in epidemiology. Although the cholera has retired, London is by no means healthy. The severity of the weather has much increased the mortality from diseases of the respiratory organs; and scarlatina is also very fatal.

III. MEDICAL CHIT-CHAT, &c.

The long-agitated question, as to whether the two opprobrious medical journals (the *Lancet* and *Medical Circular*) shall continue to grace the reading-room of the Medical and Chirurgical Society, is at length settled in the affirmative. We cannot think, however, that this decision has placed the journals in question in a better position than before; for the arguments for their admission were not founded upon their merits or demerits, but simply upon the principle of exclusion. No member maintained that the *Lancet* was a high-principled, or the *Circular* a highly respectable, journal. That they are no credit to the profession was not denied; but so liable is periodical literature to become debased, that a very inconvenient precedent, and one probably productive of future unpleasant discussions, would have been established by their exclusion. They are, therefore, to be admitted, faults and all.

We are glad to observe that one respectable journal (the *Medical Times and Gazette*) has ceased to manifest that spirit of jealous hostility to the Association Journal which still disgraces the other London weeklies, who, by carrying on this warfare, are evidently endangering their own existence rather than that of the object of their attack. The Provincial Association has always had a journal of its own; and if it chooses to publish that journal once or even twice a week instead of once a fortnight, surely it has a perfect right to do so; and virulent abuse of an editor, appointed by the suffrages of upwards of 2000 medical practitioners, cannot but be offensive to the whole body. The *Medical Times and Gazette* has taken a wise course.

Arrangements are being made for the establishment of a *Quarterly Journal of Epidemics*, which is to embrace every question concerning the public health. It is understood to have emanated from some gentlemen who are members of the Epidemiological Society, and will probably become the medium for the publication of the valuable "Transactions" of that society; but the journal will be a private speculation, wholly independent of the society, and will be published without the express and formal sanction of the council. We trust that this important attempt to embody the great questions concerning the public health in a periodical journal open to the whole world of science will be abundantly encouraged, not only by the profession, but by all who are interested in the promotion or protection of the public health.

A verdict of "manslaughter" has been brought in by a coroner's jury in the island of Portland, against a man named Lee, a schoolmaster residing at Weymouth. The patient, a healthy middle-aged woman, had a bad arm; and the schoolmaster, having undertaken to cure it, applied a plaster, which proved so violent in its operation as to produce mortification, which proved fatal. The

coroner wound up his address to the jury in the words of Mr. Justice Bayley (in the case of *Rev. v. Nancy Simpson*), as follows:—"I take it to be quite clear that, if a person not of a medical education, in a case where medical assistance might be obtained, undertakes to administer medicines which may have a dangerous effect, and thereby occasion death, such person is guilty of manslaughter. He may have no evil intention, and may have a good one. He has no right to hazard the consequences where medical assistance might be obtained; if he does so, it is at his peril. It is immaterial whether the person administering the medicine prepares it, or gets it from another."

ART AND ARTISTS.

Engravings of the War. London: Colnaghi and Co. Among the legion of engravings descriptive of the seat of war and its associations, perhaps the best, and at the same time most easily attainable, is a lithographic series, just published by Colnaghi and Co., among which we find an agreeable and artistic sketch of the heroine of the day, by R. J. Lane, with a more finished and evidently highly characteristic portrait of Sir Edmund Lyons, from an original drawing, engraved by Lynch. A spirited representation of the Cavalry Charge at Balaklava, by E. Morin, conveys to the mind, perhaps, as correct an idea of the confused terror of the scene as anything short of a picture could produce. Highly interesting, among the number, is a descriptive view of Sebastopol, in which an evening effect, produced by orange and violet tints, is extremely agreeable. A humorous scene on board H.M.S. *Vulture*—a dance between English sailors and French soldiers—containing, on the same sheet, the Chasseurs de Vincennes in action, is calculated to please, equally with ourselves, our brethren of France. The effect of action in both engravings is admirably produced.

RETROSPECT.

THE year now passing away will be hereafter signalled in history by many "deeds of dreadful note." In the chronicles of art it will be marked as the birth-year of the Sydenham Crystal Palace, an event which a hundred years hence may probably have a greater interest in the eyes of the reader of history than the campaign in the Crimea. With the exception of this prominent incident, the Art-year does not present many striking features. The exhibitions produced no decided novelty, though several works were sufficiently remarkable to form the temporary subject of comment and controversy. Frith's scene of Life at the Seaside won the suffrages of all. It was one of those felicitous inspirations which do not always come at command. It was cheap enough at 1000*l.*, at which price Prince Albert is said to have carried it off. How often has a larger sum been given for some miserable ghost of an "old master," on the mere strength of a name. Maclellan's populous and popular picture of the Marriage of Eva and Strongbow attracted no small share of attention, and a repetition of it in fresco is destined to adorn the Palace of Westminster. After all, perhaps, the pictures which gave rise to the most talk were Hunt's two works, "The Light of the World" and "The Awakened Conscience"—Millais, the other Præ-Raphaelite coryphaeus, exhibiting nothing. What to make of the said two pictures the polite world of gossipers knew not. That an artist could be animated by a spirit as deep and fervent as a bishop (or a prophet) occurred to few. Mr. Ruskin wrote a few rather heated lines to the *Times*, of which the principal merit was that they called the attention of the public to the fact that there was something in these works a little below the surface, however much people might differ about what it was. Then came the critical Waagen, with canons and precedents, apparently unable to realise the possibility of an English artist being other than a copyist of preceding styles. So redoubtable an authority was eagerly seized upon by critics, who, having at first raved and blustered about the enormities of Præ-Raphaelism, had already begun to sing small. A voice from Germany, it was thought, would quell the rebellious aspirations of the rising school. We always said you were wrong, said these oracles; and here comes a learned professor from Germany to prove it, and settle you out of hand. A discerning public will, however, have its own opinion, despite oracular professors; and Hunt and Millais will, we hope, yet paint many a year to come, as they list, mindful only of the spirit within. Another work of some note was Ward's picture of the "Last Sleep of Argyll," contrasting in its heavy realism with the idealism of Hunt. It typifies the prevailing taste of the age probably more completely than any other work in the Exhibition. It will remain in the Common Corridor, as a national monument to after-times of the prose historical school of 1854.

The landscape department of the Royal Academy—though presenting a number of excellent works by veterans, such as Stanfield, Creswick, Lee, and Cooke—had little of novelty. We have heretofore expressed our opinion of the want of sentiment which characterises our landscape-painters generally. Infinite repetitions of nature, under all its various

aspects, are indeed pleasing for the time to the eye, but leave no lasting impression on the mind: they come as shadows and so depart. Some of our older landscapists, and the Dutch painters, working in a more limited field of materials, threw more of their own feelings into their works. We recollect reading a criticism by Goethe on three small landscapes of Ruysdael, in which the poet found a perfect romance—a waterfall, an old mill, and a few trees suggested a complete tale of human life. The popular taste for realities is, however, gratified by these admirably correct imitations of nature—pictorial truisms, we may call them—which suggest nothing beyond themselves. One or two paintings there were which were exceptions to the prevalent style; as, for example, that magnificent picture of John Linnell's, entitled by him "The Disobedient Prophet," in which all nature seemed to be speaking with a thousand voices, rebuking the madness of the disobedient one. The works of a young painter, Dearle, called forth the special collaudations of Mr. Ruskin, to whose opinion of their merits we subscribe. Of the other exhibitions that of the elder Water-Colour Society was, as usual, the most remarkable. Water-colour drawings have gradually grown, from thin sketchy nothings, to emulate the force and depth of oils; and there seems, indeed, danger of their attempts being carried too far. Carl Haag's "Recreations of Royalty" excited various comments; they exhibited, to our thinking, a happy combination of artistic feeling with that adherence to realities which the subjects demanded. The Oriental Views of Lewis and Gilbert, broadly contrasted in point of style, were among the chief notabilities of the room. William Hunt remains among the veterans of the society with a freshness of feeling unimpaired by time. The other Water-Colour Society also maintained its place with fair success, the landscape element having begun to creep in there to a larger extent than formerly. The remaining societies contributed their usual quota of works of average ability; but we need not here recur more specially to them. The Amateurs made no sign this year; their zeal or their sketch-books having been, perhaps, somewhat exhausted. Altogether we count up a total of 4028 works of art exhibited, of which 198 were sculptural, and by far the larger proportion of which must have been the production of the preceding year. Such is about the average supply which the metropolis has had for some years—probably a good deal in excess of the actual demand.

On the 10th of June the Sydenham Crystal Palace was opened, and the tide of public attention flowed in vast waves in that direction for several months. The immense mass of objects of art here congregated seemed almost to stupify the wondering throngs; and a year or two must pass, we think, before the effects of this vast undertaking are visibly seen. The means are here present of forming a familiar acquaintance with the most splendid remains of the ancient arts, particularly sculpture and architecture; while the close juxtaposition of the various specimens gives facilities for critical comparison not easily met with elsewhere. We have in former pages reviewed in detail the several courts, and touched upon the art-problems they present. That much will spring from such a school as this, we have no doubt. A beginning has been made towards initiating the public into the enjoyment of sculpture, hitherto so imperfectly understood. Not that sculpture can ever be to us what it was to the Greeks and Italians. Our cloudy skies and in-door habits prevent that. New ideas of decoration and the use of colour have been also infused, the application of which to popular uses is more easy. Architecture can hardly fail to receive an impulse from the knowledge of divers styles here communicated; but whether it is eclecticism or a new creation which is to follow, we must wait for "the coming man" to decide. We may here note, as among the architectural gains of the year, the opening of the south side of St. Paul's to public view by the removal of a block of houses, near the entrance of Cannon-street, and which, if the city authorities do not succeed in building upon the spot again—which may the gods avert—will be one of the greatest metropolitan improvements yet effected.

A few picture sales of note took place during the year, at which the high prices fetched by recent works of the British school was observable. Some of Turner's works, in particular, realised enormous sums, Manchester and Liverpool buyers competing for and carrying off their prizes regardless of expense. A few choice specimens of early art have been added to the National Gallery; and a beginning has been made towards carrying out the systematic collection of works of different schools, so as to illustrate the history and progress of art, upon a plan recommended by Mr. Dyce in his able pamphlet upon the subject.

The statues of Sir Robert Peel by Gibson, and that of the poet Wordsworth by Thupp, have been added to the miscellaneous collection of notables in Westminster Abbey—the latter, in our opinion, by far the happier conception of the two. Peel stands in the antique costume of a Roman senator, a useless anachronism, which will render the statue far less interesting to posterity than it would have been if representing the orator clothed somewhat more after the fashion of English members of Parliament in the reign of Victoria. Wordsworth has been clothed by the sculptor ideally indeed, yet far more appropriately.

He sits meditating, with a primrose, the flower he loved to sing, at his feet. Would that we could see these works placed more conveniently than they are in the overcrowded abbey! The dispersion of that vast collection of monuments, and the disposal of them in fitter sites, is an improvement which must force itself upon the public taste before long.

An architectural exhibition has been opened during the last week, and it is intended to be continued annually through the winter months. The advantage of a step of this kind is evident, and it is to be hoped that it will be steadfastly persevered in and well supported by the leading members of the profession. The experiment has been tried before not very successfully.

Photography has become an important adjunct to art. The great perfection to which it has been brought, and the way in which it may be brought to bear upon sculpture and architecture, were well illustrated in the Exhibition of the Photographic Society at the commencement of the year. As far as mere powers of execution are concerned, and the possession of every mechanical and philosophical appliance to aid the processes of art, it is evident that no nation or age ever stood at a higher point than our own at present. If we cannot rival the efforts of earlier times, wherein lies the cause? Art will follow and be subservient to the tastes and tendencies of the age. Artists also work now largely for the many, and less for the highly cultivated few. The cultivation of the many is now recognised as one of the great desiderata. The English people seem to be conscious of a want of that natural refinement of taste which has characterised several ancient and even comparatively rude nations. Efforts are being made to effect this desirable object. The lectures delivered during the year in the Schools of Art by Owen Jones and his collaborators—those of Mr. Ruskin, at Edinburgh, and lately at the College of Working Men—will not have been without their effect. The latter gentlemen's theories, if not always intelligible or consistent, have the merit of pointing to higher standards of taste and feeling than have hitherto been popular. The works of students in the various schools of design, exhibited at Gore-house during the summer, give the most promising indications of improvement, under the new system of training introduced. In the shops and warehouses we already trace a manifest advance in correct taste applied to various manufactures and fabrics—the fruit of ideas first gathered at the Great Exhibition of 1851. What will be the effect of the present state of war upon the course of progress thus happily entered on? Not, we trust, very deleterious; perhaps, even the contrary. Art has flourished in times infinitely more turbulent than our own, and under far greater apparent disadvantages. The serious reflections which the momentous transactions in the East must engender are likely to have an ennobling and purifying effect, rather than the contrary, upon our tastes and pursuits; and it is impossible that our artists should remain unaffected by it. Of graphic illustrations of the battle-fields of the Crimea, we may, of course, expect enough; but we hope for manifestations of a deeper influence of these great events upon the minds of the more thoughtful sons of art.

TALK OF THE STUDIOS.

MR. NAYLOR, of Leighton-hall, Montgomeryshire, lent several paintings, by old masters, and valued at nearly 20,000*l.*, to be exhibited at the opening of St. George's Hall, Liverpool. To avoid the risk of railway carriage, they were sent by road-van. While attempting to cross a line near Oswestry, a train came along, and dashed both van and pictures to atoms.—Sir Charles Eastlake, P.R.A., has declined to receive the premium of sixty guineas awarded to his picture of "Ruth and Boaz" by the Fine Arts Prize Fund Association. Sir Charles's refusal is based upon the ground that he did not intend his picture to be placed in competition. The committee have consequently determined to hold the prize in reserve for next year's exhibition.—The Manchester Exhibition of Modern Paintings is closed. The Exhibition opened on Monday, the 4th Sept., and closed on Saturday, the 2nd Dec. inst. This period includes 78 working days, of which the Exhibition was opened during 72 days at 1*s.*, and during the last week, six days, at 6*d.* Then, during 30 evenings, it was open to the working classes at 2*d.* The numbers admitted during the 78 days and evenings, at the prices stated, were:

72 days, at 1 <i>s.</i>	6086 admissions.
6 days, at 6 <i>d.</i>	1050 ditto.
30 evenings, at 2 <i>d.</i>	21,249 ditto.

Total paid admissions ... 28,385

There are still to be added 149 season-tickets, at 5*s.* each; and all the exhibiting artists have had the *entrée*.—A meeting of gentlemen favourable to the formation of an Art Union for the county of York was held at Leeds on the 22nd ult., at which the Mayor of that borough presided. It was resolved that a memorial be presented to the Board of Trade, praying them to authorise the formation of a Yorkshire Art Union.—M. Raffaele Monti's name is in the list of bankrupts, and he owes so large a sum as 15,866*l.* The Crystal Palace Company owes the sculptor 5043*l.* He has, it appears, already received 13,650*l.* on account of 18,693*l.* For each of his fountains he received 120*l.*

A quaint schedule of his account runs thus:—"Hope, Joy, Friendship, Love, Modesty, Valour, Vigilance, and Prudence, 720*l*. All delivered but Hope and Joy, which are completed." The bankrupt attributes his failure to the prices of materials having risen since he undertook his contracts.—Messrs. Grieve and Telbin have opened, at the Gallery of Illustration, Regent-street, an exhibition of a diorama representing the most striking features of the present war, illustrated by a lecture by Mr. Stocquerel. It is a series of views of St. Petersburg, Cronstadt, Constantinople, the shores of the Black Sea and the Crimea, including representations of the embarkation at Varna, the arrival and landing in Kalamita Bay, the Battle of the Alma, at different periods of its progress, and the forts and harbour of Sebastopol.—M. Barge, a Professor of Drawing, has been ordered to execute four statues—Order, Peace, Glory, and Power—for the Palace of the Louvre.—The French Commission charged with the organisation of the Fine Art department of the Universal Exhibition has extended the date fixed for sending in the lists of foreign artists desirous of exhibiting their works, to the 20th of December.

MUSIC AND MUSICIANS.

MUSICAL AND DRAMATIC CHIT-CHAT.

AN attempt has been successfully made by "an action of ejectment to recover possession of Her Majesty's Theatre," some one having offered 9000*l*. a year for the lease of the property.—Mr. Sims Reeves, as the older Novocastrians all know, tried his "prentice hand on the Newcastle stage (as we are informed by the *Gateshead Observer*). Some twenty years ago, when the fashion was to have a song between the play and farce, young Reeves often sung the song, and his most popular stave was "The Death of Nelson." There is a tradition that a lady, a vocalist, chancing to be one night in the boxes, heard him sing, and remarked to a gentleman near her, that "if that youth were in London, his voice would make him his fortune." The remark was conveyed to Reeves, and almost the next coach conveyed him to London.—The tragedy of "Rosa-monde" is said to have caused something like a tragedy in reality in Paris. Mademoiselle Rachel—thus says the *Mouquetaire*—was so dissatisfied with the meed of applause awarded to her representation of the wife of Alboin, that she even threatened suicide when the piece was over. However, on second thoughts, she preferred killing the play to killing herself, and at the time of our last advents it had not been acted since the first night of performance.—Every one knows that it is an habitual practice at the great "drame" theatres to interrupt every now and then the series of works of intense interest by the production of a huge fairy spectacle, some five hours long, destitute of all interest whatever, but so decorated that Paris invariably consents to look at it for at least a hundred nights. The last novelty of this kind is a féerie entitled "Les 500 Diables," produced a week ago at the Gaité, already illustrious from similar triumphs. If accounts are true, "Les Sept Châteaux du Diable," and "Les Sept Merveilles du Monde," will be cast into the shade by the new infernality, which develops itself in the enormous luxuriance of thirty tableaux.—Signor Verdi's forthcoming opera is to be entitled "Les Vêpres Siciliennes."—The *New York Musical Gazette* announces the arrival, in America, of an English Opera Company, composed of Mlle. Nau, Miss Brianti, Messrs. St. Albyn, Allan Irving, and Horn-castle.—A new tragedy, called "The Gladiator of Ravenna," not long ago anonymously produced at Vienna, and which was received there with enthusiasm, owes its parentage to Herr von Weber, a son of the composer of "Der Freyschutz."

GOSSIP OF THE LITERARY CIRCLES.

MR. BARNUM, the American speculator, is writing his "Autobiography," and has submitted it to the publishers for the highest bidding. Fifteen bids are recorded, the highest being 75,000 dollars, equal to 15,000*l*., and 66,000 copies of the work are said to have been subscribed by the retail booksellers before it was put up to competition. Mr. J. S. Redfield is the fortunate proprietor of the copyright.—Mr. Bryce, of Paternoster-row, is about to re-issue Lady Morgan's works in a cheap popular form.

A New York paper states that Bulwer, the novelist, in a letter to a gentleman in Boston, said: "I have closed my career as a writer of fiction. I am gloomy and unhappy. I have exhausted the powers of life, chasing pleasure where it is not to be found."—Mr. Hayward, Q.C., translator of "Faust," and a well-known contributor to the *Morning Chronicle*, has been appointed secretary of the Poor Law Board.—A Mr. Page has made a statement at Dundee, fixing the authorship of the "Vestiges of Creation" on Mr. Robert Chambers. Mr. Page was engaged in the establishment of the Messrs. Chambers at the time of the first publication of the work, and Mr. Robert Chambers sent him the proof-sheets of the second or third edition, that he might suggest alterations and

corrections.—On Nov. 29th Mr. Alexander Smith delivered a lecture at Edinburgh on "the Life and Genius of Robert Burns;" and on the 8th inst. he lectured at the Falkirk School of Arts on "the Poorer Poets of England."—It has been resolved to place a bust of the late Professor Forbes in the hall of King's College. Meetings to aid in carrying out this resolution have been held at the college and at the Jermyn-street Museum.—Mr. Harrison Ainsworth, already the conductor of his own magazine and the *New Monthly*, has taken *Bentley's Miscellany* under his direction.

At a recent auction by Mr. Hodgson, the sale of an unauthorised edition of some of Washington Irving's works was prohibited—on the ground that Mr. Irving was resident in England at the time of publication, and thereby obtained a copyright.—A site near Wokingham has been selected for the Wellington College.

Last week Mr. Macready read a series of extracts from the poets to a large audience at Birmingham, in aid of the funds of the Birmingham and Midland Institute.—The Owen's College, Manchester, has received an accession of funds which has enabled the trustees to found two new professorships.—The range of premises occupied by the members of the Whittington Club, extending from Arundel-street into Milford-lane, was totally destroyed by a fire, which broke out in the kitchen of the establishment.—It is stated that the affairs of the Pantechnicon are in rather a sorry plight, and that owing to a collision between the council and a certain eminent banker, who has been advancing money, it is in imminent danger of being "sold up."

The collection of manuscripts and autograph letters, formed by the late Mr. William Pickering, is announced for sale. The manuscripts include the original of the privy purse expenses of King Henry the Eighth, from November 1529 to December 1532, with the sign-manual of the King on forty of the pages, some heraldic and historical manuscripts, illuminated missals, breviaries, horse, theological and controversial manuscripts, and several relating to typography and bibliography.—Mr. Edward A. Freeman, writing to the *Morning Chronicle*, from Oaklands, corrects two errors in Mr. Ruskin's recent lecture on Illumination. Mr. Ruskin says that Charlemagne "carried tablets about with him, and put down on them aught that he wished to remember." Mr. Freeman, citing Eginhart and other writers, says that Charlemagne did indeed carry tablets, not "to put down what he wished to remember," but "to practise his hand at leisure moments in forming letters, though very unsuccessfully." Mr. Ruskin says that Alfred the Great was incited to learn to read by his step-mother; Asser, from whom the story comes, talks of Alfred's mother, Osburh. Mr. Freeman says that Mr. Ruskin's motive is to exalt French writers; and adds, that "he evidently knows as little of mediæval kings as of English architecture."—A surgical instrument has been invented by Mr. Margetts, of Birmingham, by which the part to be operated upon is rendered callous to pain by the local application of chloroform in a state of vapour.—The proprietors of the *Sydney Morning Herald*, the *Sydney Empire*, the *Melbourne Argus*, and other Australian newspapers, have increased the price of their respective journals from 3*d*. to 6*d*. per copy. The *Ballarat Times*, a very small paper, the *Mount Alexander Mail*, and others at the diggings, have for some time past been published at 1*s*.—The New York Historical Society held its anniversary on the 20th ult. Mr. George Bancroft, the historian, delivered a discourse "On the Necessity, the Reality, and the Promise of the Progress of the Human Race."

DRAMA, PUBLIC AMUSEMENTS, &c.

LYCEUM.—*Aggravating Sam*: a Farce, in two acts, adapted from the French.—*Two Heads are Better than One*: a Farce, in one act.

ADELPHI.—*Pierre the Foundling*: a Rustic Drama, in two acts, by Mr. Bourcicault.

M. JULLIEN'S BAL MASQUE.—&c.

ALTHOUGH the glories of the Christmas Extravanzas are imminent, Mr. Charles Mathews has had the generosity to revive the appetites of his patrons, before the setting-in of the great theatrical season, with two more novelties. *Aggravating Sam* is another piece of adaptation from the French; and although it goes off with a sparkle and a vivacity which the presence of Mr. Mathews, even if unassisted by any merit of writing, cannot fail to impart, little is left to be done by either the critic or the descriptive reporter. The idea of the plot is unique; its exemplification complex. *Sam Naggins* is a youth whose delight is in "aggravating"—*vulgariter*, teasing. Mr. Biffin and his pretty daughter Clara—travellers to Bognor—offer attractive opportunities for the exercise of this amiable propensity. The latter is engaged to a Mr. Popplewig, whom, with the conventional probability of a farce, of course neither her father nor herself have ever seen. *Popplewig* arrives upon the scene of action, pursued by a certain fair but frail *Sophonisba*, from Mexico, who has prior claims upon his attention. For further complication, we have an aunt *Arabella*, opposed to the match with *Popplewig*, but favouring the pretensions of Mr. *Simon Stouboy*, who is—what he is called. With all this

material ripe for "aggravation," *Sam Naggins* is gloriously in his element. How he works the puppets is easy to conceive, but difficult to describe. Suffice it to say that *Sam* gets *Clara* for himself; that *Stouboy* is "sold;" and that *Popplewig* is handed over to justice—the blind goddess being represented by the fair *Sophonisba*. The great objection to the piece is that it is two acts long; but the audience is amused, and so the object is gained. To say that Charles Mathews was the vivacious *Sam*; that Basil Baker was the much-enduring *Biffin*; that Miss Oliver was the pretty *Clara*; Mrs. Macnamara, the maiden aunt; and Mr. Roxby, the faithless *Popplewig*—is simply to note that the piece was cast for established favourites with the Lyceum audience. Miss Harriet Gordon, the charming and lively young actress from the Olympic, made her *début* as *Sophonisba*, and will prove a most valuable addition to the company. Mr. Mathews is supposed to be entitled to some share in the authorship.

Two Heads are Better than One is said to be original; and certainly there is no internal evidence to prove that it is not. The plot is perfectly simple, but very improbable. Mr. Charles Conquest is in love with a young lady; and, in order to enjoy the pleasure of her society, he undertakes the part of "dummy" or "dolly" in her work-table, and is made the "block" for the construction of innumerable caps. The grotesque situation of the gentleman is the only point in the piece; but that is sufficient to excite roars of laughter, and so far it is perfectly successful. Mr. Roxby is the hero; and by his comic power of grimacing creates the success of the farce.

The playbill tells us that *Pierre the Foundling* is from the pen of a "popular author," and this is understood to signify Mr. Bourcicault. The story seems to have been derived from George Sand's novel "François le Champi." A foundling, adopted by a miller, and subsequently beloved by his widow, is the *deus ex machina* of the plot. He returns from an absence, which has been imposed upon him by the intrigues of a certain scheming *Madame Carnot*, to find his former mistress in distress; he restores her business; unmasks the treacherous dealings of *Madame Carnot*, in the matter of a lost receipt; and finally, having espoused the cause of the fair *meunière*, he ends by espousing herself. Mr. Webster and Madame Celeste undertook respectively the parts of the foundling and the widow; Keeley finds a congenial part in *Gribou Bonnin*, the absurd but honest nephew of *Madame Carnot*; Miss Woolgar has opportunity for one of her perfect little studies of *naïveté* as *Mariette*, the step-daughter of the widow, at first in love with *Pierre*, but afterwards married to *Gribou*; Mrs. Keeley makes an incomparable piece of nature out of *Catherine*, the farm-servant of all work; and Miss Cuthbert is very fair (in more than one sense of the word) as *Madame Carnot*. Such a cast would support any piece; but this is too idyllic, too quiet in movement, and too wanting in dramatic interest—in a word, too George Sand-ish—ever to take high grade in the estimation of the Adelphi public. For the writing, it is epigrammatic (as Mr. Bourcicault ever is), but it never rises into wit. The scene of the drama is laid in Brittany, and the overture and music are arranged from popular old Breton airs, said to have been collected by George Sand.

Jullien's Bal Masque came off on Monday night, and was more lively than those entertainments generally are. If a crowd is any proof of public estimation, M. Jullien certainly had it. The costumes were fresher and better than usual, and a healthy resolve to be more amusing and less quarrelsome than is common at those carnivals appeared to pervade. The lively strains of that inimitable band kept the merry masquers tripping it with spirit and unusual abandon until an early hour. The admirers of M. Jullien will be glad to hear that it is in contemplation to continue his concerts, after Christmas, under the shelter of Covent-garden Theatre.

Perhaps it is a dramatic event, and perhaps it is not; but it strikes me that a dramatic summary of the fortnight would scarcely be perfect without some mention of the divorce from her husband obtained by Mrs. L. S. Buckingham. The following decree, pronounced by the Supreme Court of Sessions in Scotland, will supply my readers with the plot of this piece:

28th of November, 1854.—The Lord Ordinary, having considered the summons, and proof adduced, finds facts, circumstances, and qualifications proved relevant to infer that the defender committed adultery as mentioned in the libel and proof; finds him guilty of adultery accordingly; therefore divorces and separates the said Leicester Stanhope Forbes Young Buckingham, otherwise Leicester Stanhope Forbes Young Ambrose Buckingham, defender, from Caroline Sarah White, or Buckingham, plaintiff, her society, fellowship, and company; finds the said Leicester Stanhope Forbes Young Buckingham, otherwise Leicester Stanhope Forbes Young Ambrose Buckingham, to have forfeited all the rights and privileges of a lawful husband; and that the said plaintiff is entitled to live single or marry any man, as if she had never been married to the said Leicester Stanhope Forbes Young Buckingham, otherwise Leicester Stanhope Forbes Young Ambrose Buckingham, or as if he were naturally dead. And decrees: finds the plaintiff entitled to expenses, appoints an account to be given in, and when lodged remits the same to the auditor, to tax and report.—(Signed) H. J. ROBERTSON—Counsel for the plaintiff, George Patton, Esq. Solicitor, H. W. Cornillon, Esq.

This is in effect a divorce *a vinculo matrimonii*, and, according to the Scotch law, will enable the fair lady

to marry again, if so disposed. It is understood that she will henceforth appear in the playbills under her maiden name, Miss Caroline White—at least, until she changes it again. The repudiated husband is the son of the celebrated Mr. James Silk Buckingham, and was formerly secretary to the British and Foreign Institute.

Of general theatrical gossip, it is to be noted that Mr. Phelps is achieving a great success as *Sir Anthony Absolute*, for the first time. What a versatility of histrionic genius! Between *Pericles*, *Prince of Tyre*, and *Sheridan's Rivals* there is a wide gap; yet Mr. Phelps leaps it at a bound, and stands equally upon the summit of the tragic and the comic elevation. The fascinating Spanish dancers have not yet deserted Mr. Buckstone; but after Christmas it is understood that we shall see them no more. A contemporary informs us that "one of Mr. Payne's clever and amiable daughters is likely to be drawn from the path of her profession by the strong chain of Hymen," and is rejoiced to find that "she is about to form an alliance with a Manchester merchant of great wealth." Well, perhaps "her profession" will get over it. At any rate we are not worse off than the French. They are about to lose Cravelli by "the strong chain of Hymen," we, Miss Annie Payne. JACQUES.

OBITUARY.

ALEXANDER, Mr. Gabriel, on Nov. 26, aged 62, for some years editor of the *Monthly Review*.

BEQUA, M. recently, aged 60, at Berlin, a Prussian painter, who was considerably esteemed at the Prussian capital.

KITTO, Dr., the biblical student and author, on the 25th ult. at Cannstatt, near Stuttgart.

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Price of a Single Truss 16s., 21s., 26s., 31s., and 36s. 6d.; postage 1s.
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The material of which these are made is recommended by the
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BARCLAY'S PORTER and STOUTS, in 16-gallon casks, bottles,
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This noble Wine is purveyed to H.R.H. the Duke of Cambridge;
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The most superior quality, per Dozen, 66s.
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Other Champagnes at reduced prices. A deduction made if two or
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obtained the patronage of her Majesty and the Royal Family, but has
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Tea and coffee sets, waiters, cutlery, &c. at proportionate prices.
All kinds of re-plating done by the patent process.

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